THE AWARD-WINNING

DWBULLETIN

THE MONTHLY NEWS 'ZINE

NUMBER 38 SEPTEMBER 1986

SAVED !

...BUT STILL TIME FOR A SPANNER IN THE WORKS

DOCTOR WHO IS SAFE—AT LEAST FOR THE TIME BEING—AND THAT'S OFFICIAL !

DWB phoned the BBC Press Office on August 19th to enquire about the show's

Certainly, Colin Baker's contract has now expired and he will know as of October 31st whether it will be renewed and by which time the recording dates for

SAWARD VINDICATES DWB STANCE

AS INDICATED IN THE SUMMER SPECIAL, ISSUE 97 OF STARBURST FOUND AN "INTERESTING" 'FILLER' FOR THE SLOT WHICH FELL VACANT AFTER JOHN NATHAN-TURNER WITHDREW PERMISSION FOR THE MAGAZINE TO RUN A SET VISIT AND PHOTOS FROM SEASON 23, IN RETALIATION TO THEIR ACCURATE REPORTING OF SCRIPT-EDITOR ERIC SAWARD'S RESIGNATION FROM DOCTOR WHO LATE IN APRIL.

And appropriately the 'fi

[redacted]

and such is the impact of the edited down version that even Fleet Street and Wapping showed an interest, with The Sun – the largest circulation newspaper in Britain – running an article titled 'Dr Who Stars Lashed' in their August 30th edition, extracting quotes from the Starburst interview and quoting Colin Baker and Bonnie Langford as being "furious" about the revelations.

We wish to thank Starburst editor Stephen Payne for allowing us to reprint extracts of the interview as follows:

FREE VIDEOS!
STARBURST
ALIENS
Block-buster Special Preview
ET re-dials
DOCTOR WHO Revelations of the Script Editor
HIGHLANDER Director Interview
ENEMY MINE Star Interview
STAR TREK News on new TV show
Gerry Anderson Videos
The Stuff Video
Film Set Visit
SCIENCE FICTION • FANTASY • HORROR • CINEMA • TV • VIDEO

SAWARD ON WHY HE QUIT

"...I was getting very fed up with the way DR WHO was being run...by JN-T–his attitude and his lack of insight into what makes a television series like DR WHO work. This had been going on for a couple of years and after being cancelled and coming back almost in the same manner as we were before ... the same sort of pantomime-ish aspects that I so despised... I'm just wondering whether it really did shake him so badly..."

SAWARD ON WHY GRIMWADE 'VANISHED'

"...John can become unpleasant to someone he's employed, such as his director...Peter Grimwade says he wouldn't work with JN-T anymore- and I don't think JN-T would employ him. It was a lunatic situation...Grimwade...took me... and his production manager and one or two other members of the team ... to the Television Centre for lunch ...only to find when we get back that JN-T had been shouting and screaming..."How dare they all go off to lunch together, and not invite me". It's true...and that was a contributing factor to why Peter was never invited back."

SAWARD ON 'THAT' SEASON 23 ENDING

"...We had agreed, in principle, to what was wanted-a hard cliff-hanging thing... I went ahead and wrote the last episode as I had discussed it with Bob (Holmes) and as I had with John, but the episode went in, and John said "Yes, that's all fine, fine. What about the end ? I don't like the end. We can't go out on that end" . . . He wanted the 'walk-down', happy pantomime ending. I couldn't believe it. But that's the man. He knows so much, he has the show cancelled and is openly criticised by the Controller of B B C1..."

SAWARD ON THE PANTO ELEMENT

"It's grown stronger...These are criticisms that are levelled against John quite commonly, and not only by the fans. I endorse some of them. The fact is John is not, at heart, a drama producer. He's a light entertainment man. He likes using 'LE' people. God knows why he's in drama."

SAWARD ON AMERICAN CONVENTIONS

"...He started going to more and more of them...What did become apparent...he would come into work on Monday straight from the plane. It was though he wanted to go to the conventions but wanted to show everyone that nothing was distracting him from his duties as Producer, so he would do the lunatic thing of coming back Sunday/Monday morning, coming into the office, and just shutting the door and going to sleep. He is obssessed with the American fans. I gather that he sanctions who can go to America and who can't...but someone like Robert Holmes...who would have had a great deal to offer any audience...were never invited... I think the main draw for him apart from the fact he has got his fingers in so many pies is the income from the conventions in America, which I think is quite a lot of money. I think that is something he is reluctant to give up... He went through a phase ...of spending a lot of time locked in his office on the phone I think to America...he'd been there chatting on the phone...often...with people waiting to see him-waiting to make the goddamn show he was supposed to be the Producer of ... I mean he'd rather read a manuscript from W.H.Allen, or spend hours 'piddling' about with some crappy piece of merchandising from Enterprises than willingly become involved in talking about what we were doing..."

SAWARD ON COLIN BAKER

"I couldn't openly talk to Colin Baker-I would have to phone him up discreetly at home ... because John would see it as collusion - that you were conspiring against him...The biggest Prima Donna on the show is the Producer. I have heard people say after a Producer's Run 'Christ! We are supposed to be the temperamental buggers here, and we are the ones having to hold back in case we upset (him)'..."

SAWARD ON THE OLD WRITERS

"It is not without reason that we don't, didn't have many very good writers on DR WHO. It was a battle to get Bob Holmes to do a story . ...John was very reluctant. John is frightened, I have always thought, of experienced people . He can't manipulate them as easily and as readily as you can someone who needs work, who will shut their mouth and get on with it..."

SAWARD ON THE JN-T DIRECTORS

Peter Moffat finished up directing it (THE TWO DOCTORS) because he was free. And it's by default, there is no planning, there is nothing. Matching directors to scripts was luck...you would end up with the Bob Holmes story - a witty, interesting, amusing script comes out as just so much ... merely wallpaper. And that is sad."

SAWARD ON BONNIE LANGFORD

"...He (Jonathan Powell) said "Why don't you sack her (Bonnie Langford)"...I said "I am the script-editor, not the Producer". He said "Yes but why...were you not consulted about the casting ?" I said "No, I was TOLD"."

MATERIAL (c) STARBURST MAGAZINE

NEWS IN BRIEF

THE CHASE, *the 1965 yawn (sorry, yarn) is strongly rumoured to be featured in the line up of special programmes to be shown on B B C Television this November to celebrate the Corporation's 60th anniversary. It is believed a planned screening of the 1950's major T V film, '1984', has been abrubtly halted following a complaint by the makers of the Richard Burton / John Hurt version of two years ago, and the B B C have decided to fill the 90 minute gap with DOCTOR WHO ! Ironically, the original '1984' version starred Peter Cushing, himself one day destined to feature against the Daleks who, in THE CHASE, face the robotic Mechanoids in a tremendous fight sequence at the end of the story. Should the story reach our screens, it will necessitate editing which, if done properly, could result in a tightly paced adventure . We hope to be able to confirm this by next issue*

WOGAN, B B C1, AUGUST 25TH: Colin Baker and Lynda (The Inquisitor) Bellingham joined Terry Wogan for a pre-Season 23 chat. A Mandrell and Sea Devil were also on hand. Following his success at Leisure Hive the same weekend, Colin seemed noticeably uncomfortable throughout, not least when Michael Grade's name entered the conversation.

GEOFFREY HUGHES, *who played bin man Eddie Yeats in I T V's long-running Coronation Street, appears in THE ULTIMATE FOE episodes of the 23rd Season as a Victorian character called Mr. Poppelwick, a 'pompous court clerk'.*

Season 23 is again up against The A-Team on I T V, which itself is going through a testing time with cornier plots and dwindling viewers.

Kate, the production secretary, confirmed at Leisure Hive that JN-T has himself script-edited the final two episodes of Trial of a Time Lord.

The new arrangement of the theme tune by Dominic Glynn will be available from October in 7 and 12 inch as well as cassette format, with the Mankind hit of the '70s on the B-side. The 12 inch and cassette versions are likely to feature a hologram on the sleeve.

ERIC SAWARD has confirmed to D W B that he was Paula Moore all along ! He adopted his girl-friend's name for his ATTACK OF THE CYBERMEN script to avoid contractual problems.

COLIN BAKER *will make a guest appearance soon on Roland Rat's show*

TARGET NEWS: Season 23 is to be adapted as a mini-series as follows; DOCTOR WHO - TRIAL OF A TIME LORD, 1: The Mysterious Planet by Terrance Dicks. Pip and Jane Baker will novelise their first four episodes (provisionally titled Terror of the Vervoids) and will also be adapting the final two parts into a separate novel .

Finally, Ian Marter has been commissioned for THE RESCUE.

NEW COVERS: SEE BACK PAGE

THE BRIGADIER, K9 AND KAMELION *will not now be featuring in cameo appearances at the climax of the 23rd Season.*

BLOOPERS: We can confirm there will be singing in the Tardis this season, although it will be the Doctor, NOT Melanie ! Colin Baker is also adamant that the Tardis console has been rebuilt to THE FIVE DOCTORS version, but as for 'The Missing Director', we're still at a loss !

THE FRENCH DOCUMENTARY, *intended as an introduction to viewers in France with a view to possible syndication, may now not be screened due to union problems. The documentary includes interviews with fans and a studio visit to MINDWARP.*

GERRY DAVIS, whilst here on holiday recently, submitted a new script outlining the origins of the Cybermen for possible inclusion in Season 24.

WORZEL GUMMIDGE, *starring Jon Pertwee, is being repeated in a new Sunday mornings children's slot on Channel 4 from October.*

A.B C, the Australian network, are repeating the entire run of Tom Baker stories once the Jon Pertwee adventures are used up.

QUOTE: *Jason Connery, 'Get Fresh', L W T, 26 / 7 / 86; "I don't think anybody's going to employ me because of who my father is. If they do they're stupid anyway".*

PHILIP HINCHCLIFFE is the producer of L W T's The Charmer, based on Patrick Hamilton's novel.

B B C VIDEO *have no new DOCTOR WHO titles lined-up at present, but October may see the re-release of a cut-price version of REVENGE OF THE CYBERMEN. DEATH TO THE DALEKS is the next mooted new release but as yet unscheduled.*

THE N F T WEEKEND last July was such a success that another weekend of telefantasy is already being scheduled for next Easter.

AINLEY SETS THE RECORD STRAIGHT !

Anthony Ainley made some eye-opening revelations (à la Saward) at a San Jose convention called Time Con in July, supposedly due to the fact that he believes the Master is on the way out . He thinks the Master will be replaced by the Doctor's major new adversary, The Valeyard played by Michael Jayston, who features throughout Season 23, instead of the once-mooted Rani played by Kate O'Mara who is now making big impressions in Hollywood.

The Valeyard, Ainley revealed, is certainly more powerful than the Master ever was allowed to be–as will be demonstrated when the two come face to face at the climax of the season.

In a 'kiss and tell' panel, Ainley seemed anxious to set the record straight about his approach to the role. He said that whereas he, personally, would have played the Master more subtly, he was forever directed to do otherwise, from being told to *"Put more steel into it Anthony, more steel"* in Logopolis (he joked that he began to wonder if they hadn't got him mixed up with another actor of that name!) to *"Butch it up"* in the last episode of the new season. He went on to describe the actors in DOCTOR WHO as "puppets" and labelling John Nathan-Turner "the string puller". He also revealed his horseback scene in THE KING'S DEMONS was very difficult, not only because he had to contend with a nervous mount (made worse by his not being comfortable on horseback) and a French accent in addition to his normal acting, but because he also had to put up with Nathan-Turner complaining because he sounded like Anthony Ainley with a French accent and telling him to *"Bring it down an octave"* !

Ainley confirmed that he had initially received one set of scripts for the final 2 episodes of the season, and then had to learn a completely different script for the final episode . But the version of events surrounding Saward's hasty exit, as told to him supposedly by Nathan-Turner was that Saward had refused to allow changes and so Nathan-Turner sacked him, then asked Pip and Jane Baker to write a new script in three days without being allowed to see the Saward one.

Ainley also reportedly said that he had been informed that Eric Saward then had a nervous breakdown and went into hospital–and may now be suing the B B C !

Whatever, it does appear as though, not for the first time, the production office has attempted to cover up any hint of scandal and has again ended up looking pretty stupid.

BID FOR 'THE MASTER'S' CAP !

Anthony Ainley's cap worn at the Keep Britain Tidy Event in May (see D W B#35) is up for auction . To win it, send your bid and nominated charity to Simon Mapp, c/o 25 Kingshurst Way, Solihull, West Midlands B37 6BG, no later than December 1st. Do not send cash. The hishest bidder will be notified in due course.

The cap was embossed at London's famous Selfridges store.

'I'll stick with Classics', says Dicks

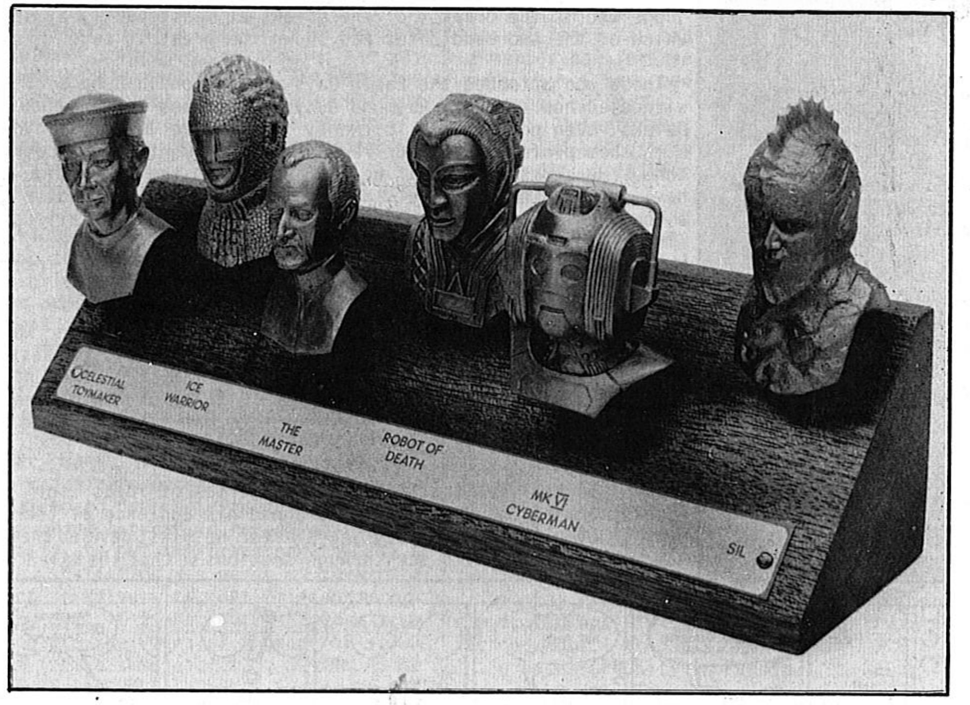
In response to various readers nominating Terrance Dicks as a leading candidate should the Producer's seat of DOCTOR WHO become vacant shortly, D W B contacted Dicks himself to see what he had to say on the matter :

"As to the persistent rumours about me and W H O, or do I mean W H O and I, all I can say is, the timing is all wrong.

"I've just finished producing my first–and thank heavens very successful – season of the Classic Serial, and am hard at work on my second, and already heavily engaged in planning my third.

"I don't say I wouldn't suffer a pang, indeed several pangs, if ever the choice were offered–I loved the show and have spent quite a bit of my life working on it – but I very much doubt if it will be. My feeling is that the B B C, if it wants me at all, wants me where I am, at least for the time being.

"However, I'm honoured to have been thought of. It'll be a wonderful job for someone when the time comes, and I only hope the Beeb can come up with a Sir Galahad, or even a Don Quixote..."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EDITORIAL COMMENT

DWB 38 SEPTEMBER '86

For the second year running, thanks to everyone who voted DWB Fanzine of the Year. It's getting to be a habit now but here's to three in a row!

I've been overwhelmed with the response to this year's summer issue—certainly the most popular DWB yet if your letters (which were too numerous to print) are anything to go by—and so it is especially pleasing to be able to guarantee another special issue every bit as enjoyable, if not more so, in the forthcoming Winter Special, and in case you think I'm blowing my own trumpet, look out for the trailers coming soon. . .!

Unless you've been holidaying on Mars over the summer, you can't have helped but notice that DOCTOR WHO has once again been thrust back in to the public's gaze in a build-up to the long-awaited Season 23. Certainly, Eric Saward's revelations cast a gloomy shadow over the way DOCTOR WHO is produced behind the scenes, but the next few weeks will give us 14 episodes of new WHO, and what with the Saturday afternoon 25 minute slot returning it will certainly seem like old times. We await your letters of comment on TRIAL OF A TIME LORD with great interest and once again D W B will be first with the Season 23 reviews, bringing you the most comprehensive season analysis and readers' opinions, as well as being first with those all-important — and perhaps crucial — viewer ratings courtesy of the British Audience Research Bureau. Our overseas readers will find the wealth of information and photographic material packed into the next few issues particularly invaluable, and as demand from overseas for D W B soars at season time, we have appointed US fan Kathleen Toth to provide a regular column of news from the other side of the Atlantic to also keep American readers informed of events and happenings at home. And don't forget the long-awaited and extensive Colin Baker interview (in two parts) begins next issue. . .— GARY

This issue...

Cover: SAVED !

2-3: NEWS

4: COMMENT; Who really does deserve the accolade of Creator of the Daleks ? (Cont'd pp.10) WHOTOON CLASSICS

5-7: LETTERS; A bumper selection of your views, from 'that' letter in CT to 'that' interview in Starburst magazine. . .

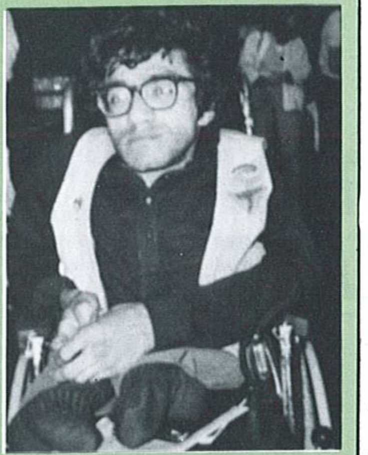
8-9: EVENTS; We cast a critical eye over the summer conventions

11: STUDIO REPORT; Trial of a Time Lord parts 5-8

12-14: INTERVIEW; Nabil Shaban (pictured right) explains why he decided to become an actor and his determined effort to succeed, and also about his famous television role as Sil...

15: REQUIEM FOR ROBERT HOLMES; Tributes from Graham Williams and Terrance Dicks and an article by the Grand Master himself in the late '70s defending the now highly regarded DEADLY ASSASSIN

16: TARGET COVERS; THE FACELESS ONES and THE SPACE MUSEUM



CONTRIBUTORS THIS ISSUE: Phil Bevan(15), Jeremy Bentham, Marion Breeze(1,9), Julian Burt (8), Tim Collins(4,10), Terrance Dicks(15), Simon Lydiard(15), Nabil Shaban(12-14) , Richard Starkings(4), Kathleen Toth , Rod Ulm(8,9), Graham Williams (15), Graeme Wood(11).

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The Dalek Dilemma

Who is the true creator of the Daleks ?

Terry Nation has traditionally received the credit for inaugurating this major element of recent British culture, and he has certainly received the financial rewards for doing so. But more and more fans are beginning to wonder whether the wrong man has been honoured, congratulated and rewarded. The claims of Raymond Cusick — the designer of the distinctive shape of the Daleks — to be considered as the real father of the inhabitants of Skaro grows with every succeeding revelation about the first era of DOCTOR WHO.

Part of the problem in determining who created the Daleks is to establish what we mean by a 'Dalek'. Which tends to spring to mind first when the word is mentioned (?) ; the shape of the casing, or the idea of them as relentlessly evil creatures shouting "EXTERMINATE ! " ? Terry Nation created the concept and history of Skaro (at least twice !) and has placed the word "Dalek" in the Oxford English Dictionary. Ray Cusick, on the other hand, created an instantly recognisable shape which has become a part of the wonders of the latter twentieth century. Thus your own view as to who is the creator of the Daleks is partly shaped by whether you think the scripts or the visuals are the most important part of television in general, and fans and viewers alike will debate that one as long as there is television...

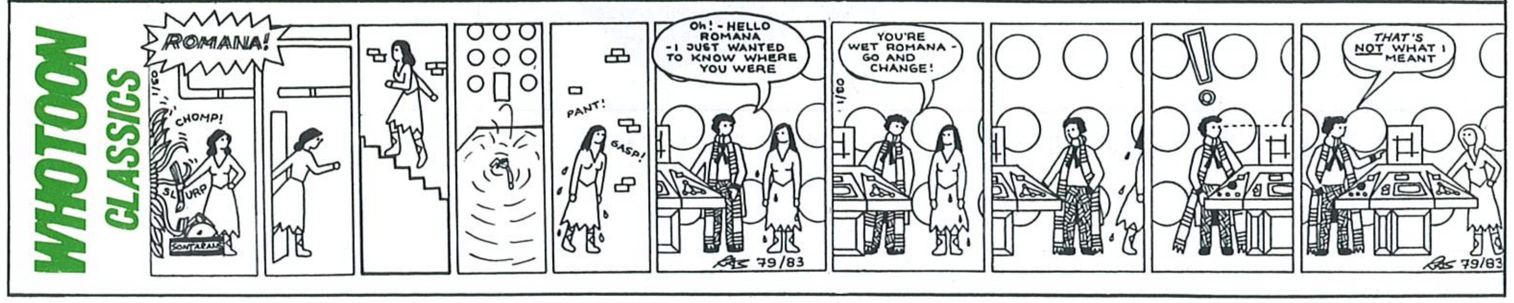
While the short and simple answer, therefore, is that BOTH Terry Nation and Raymond Cusick created the Daleks, it is possible to delve into the theory a little deeper. The Biblical story of the judgement of Solomon may help matters : Two women came to King Solomon, both claiming that a baby was theirs. Solomon offered to cut the child in two so that each could have half . One woman accepted this as fair; the other said that she would rather let her rival have the child intact than see it be killed. Thus Solomon could tell who was the real mother, because she actually cared for the child. The point of this anecdote is that we can judge who is the creator of the Daleks at least partly by seeing which of the two candidates has shown the greatest care for them.

Those who attended the Early Days convention in June will have witnessed how strongly Raymond Cusick continues to care about the Daleks, even now that it is twenty years since he was involved with them professionally or received any payment from his work on them. He stressed that if he had any say in the matter, he would have ensured that only very high quality Dalek merchandise was allowed to be released. Terry Nation, by contrast , allowed a flood of pretty shoddy Dalek goods to appear on the market, perhaps indicating that he put his own short-term financial interest first ?

Moreover, Cusick said that he did not think the Daleks worked well either as objects of mirth or as mere sidekicks to Davros , and called for a return to their original, sinister and highly intelligent form. Many will say Amen to that, and will recall that it was Terry Nation's last script to date which reduced them to their lowest level yet.

It is significant that Cusick had a series of ideas for the development of the Daleks which stunned his audience at the convention even in 1986 — twenty years after he first devised them. He had wanted Daleks with see-through sections so that the Kaled

>10


WHOTOON CLASSICS
ROMANA!
1/80
CHOMP!
SLURP
SONTARANS
PANT!
GASP!
Oh! - HELLO ROMANA - I JUST WANTED TO KNOW WHERE YOU WERE
RAS 79/83
YOU'RE WET ROMANA - GO AND CHANGE!
1/80
THAT'S NOT WHAT I MEANT
RAS 79/83

Letters

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THE 89% DEBATE: D W B WAS RIGHT !

RICHARD FITZGERALD, MERSEYSIDE

Congratulations ! Once again you have surpassed yourself with the latest D W B Special — yet another highpoint in the history of fanzines, despite the photographs disappointment ("technical hitch" indeed). The advance programme information was very encouraging, I must say; reliable scriptwriters, stylish directors, the prospect of excellent special effects... Yes, all in all I'm really looking forward to Star Cops !

But seriously (!) folks, I am becoming more and more appalled by the reported behaviour of John Nathan-Turner. The situation as outlined by Ian Levine's article and the news items is nothing short of scandalous. JN-T appears to be acting more and more like one of the emperors out of I,Claudius, though precisely which one I can't decide ! I also feeel that an awful lot of what is going on has yet to see the light of day — perhaps the whole sordid affair could be the subject of W.H. Allen's next large-format book ! I suspect it would be more interesting than Peter Haining's latest effort, The DOCTOR WHO Gravy Train — sorry, File (I'm sure we'll all be saving our shekels to buy the £75 Leather Edition, won't we kiddies ?).

The Innes Lloyd interview was , on the whole, good, but it held obvious flaws ; sections wherein the questions are longer than the answers are always painfully easy to spot, but, oh dear, that final comment: *"It's nice to think that our little programme could have helped you even in small ways"* really did make me cringe. I realise that DOCTOR WHO does not stand comparison to programmes of the calibre of An Englishman Abroad and The Insurance Man, but this demonstration of your lack of confidence in discussing the show with Lloyd — verging on the apologetic — gives an indication of the current state of things.

The Robert Holmes section made sad reading and I suspect we will not fully realise his contribution to the series for some time to come. I was fortunate to see THE TALONS OF WENG CHIANG a few weeks ago courtesy of The Merseyside Local Group. In my opinion it is the best DOCTOR WHO tale and Holmes' script is impeccable; the way he combined elements of Jack The Ripper , Fu Manchu, Sherlock Holmes and The Phantom of the Opera with an excellent science-fiction idea is a lesson to his heirs in the writing field.

The studio report was surprisingly encouraging. It's a major relief that THE MYSTERIOUS PLANET has the makings of a classic considering it will inevitably have the heaviest media coverage and highest public profile, and also considering what the rest of the season has in store ; Ron Jones' direction, Pip and Jane Baker and a last episode totally under JN-T's thumb .

As I declined to renew my DWAS membership, I no longer count myself among those privileged to receive that august journal CT every month. Thus I am curious about these vague references I see in the letters column to *"gullible twats"* and *"extremely brave letter"* in recent editions !

Finally, to put the wraps on the 89 % debate, statistics was never my favourite subject at University, but I learnt enough to know that it is perfectly legitimate to extrapolate the views of a group of 3,000 people from a sample of 170, SO LONG AS THE SAMPLE IS RANDOMLY CHOSEN. Since pro-JN-T fans had just as much opportunity to send in their opinions as anyone else, the readers poll was a random collection of fans' views and you are quite entitled to state that 89% of fans want a new Producer. It would indeed require a freak coincidence, in the order of thousands-to-one against, for the true picture to be significantly different (e.g. 89% want JN-T to stay).

The only possible flaw in this argument would be if the fans who wish to see John Nathan-Turner stay on indefinitely as the show's Producer were illiterate morons incapable of filling in a readers' poll. But that would, of course, be ridiculous. . .

THANKYOU AND GOODNIGHT

NEIL HUNTER, Vicars Cross, CHESTER

The letter printed in CT got a reply that showed DWAS for what it is: "Thankyou and goodnight," from a Vogon's grandmother — immature, overtly (dangerously ?) liberal and sycophantic. Personally, I don't think that DWAS should answer to the B B C or anyone else. I think a display of more personal opinions in discussion would be better. D W B fills the gap that the watery and trifling CT does not. Who wants to read "We've got a new bookmark" column anyway ? Glad to see you don't waste time with grossly irrelevant quotes , either .

Keep up the good work.

PROUD TO BE A DWAS MEMBER

GARY CLEAVER, Ebley, STROUD

I enjoyed reading your letter in the latest CT. It's a pity that CT can't be more like your own D W B, but that, I guess, would be asking for too much. On the whole , DWAS itself isn't too bad a society. I've been a member now for nearly six years and in many ways I have been proud to call myself a member of The DOCTOR WHO Appreciation Society. Unfortunately, it is down to a few so-called executives that has brought some discredit on to this otherwise unique organisation.

As for JN-T, well, you either love him or hate him. Personally, I have mixed feelings and, like you, I believe and hope his end is near. Hopefully the future will be kind to us and give us Michael E. Briant , or curse us and give us Gary Downie !

POLLS TO THE DWAS EXEC !

STEVE PUGSLEY, Reading, BERKS

I wish to express my disgust at the petty attitude adopted towards you by the DWAS executive in CT. Unable to bring themselves to congratulate you on winning their poll for the second year running, firstly they pour scorn on you for bringing to their attention they missed D W B off the first time they printed it, then they denigrate their own poll in order to devalue your achievement.

So much for unity in Fandom.

'ORGANISED FANDOM' CHANGES IMMINENT ?

JOHN JEFFREY, LEICESTER

Since Neil Hutching's arrival on the scene, CT really has plummeted to the nadir of amateur DOCTOR WHO journalism. Like the gutter-trash of Fleet Street , his policy seems intent on blinding CT's readers to the alternative (and most disturbingly, the true) view, resorting to ridiculing its own members — such as yourself, Gary — who are simply concerned and, as a member, entitled to a rational answer. Indeed, would you have received such a raucous and venomous reply had you used a pseudonym ? The very fact you signed the letter as a member and not as the Editor of D W B and yet still received such a reception is simply indicative of the arrogant attitude and jealousy of the Exec towards your far (and they know it) superior publication.

As it was, the reply (obviously a collaboration between Exec members) was a pathetic attempt at covering-up their own cover-up, resorting to childish retorts and claptrap in a bid to devalue your perfectly valid queries. The power of the press in this case was all too evident if the following issue's letters column 'really' was a cross-section of comments (i.e. not one letter was printed defending your letter). By contrast, I'll bet D W B#38 will contain correspondence both agreeing with and attacking your letter in CT, illustrating clearly what a free press D W B is and has always been, compared to CT's one-sided pandering to JN-T (what other lengths would they go to to secure their cosy studio visits — it's a disgrace !).

If the reply in July's CT failed to even attempt to answer your questions, Dominic (I've got a big mouth so I must be right) May's letter in the following issue was a downright contradiction. It was perhaps to be expected that May would jump on the bandwagon. Afterall, he never really relinquished full hold of his CT editorship thus ensuring people are still conditioned by his warped views, such as his sickening and insulting 'Hitleresque' attack on Ian Levine whose only crime was to try to alert the Society of a curtailed Season 23. It was full of the most crass innuendo , and with one objective in mind; to incite a vindictive campaign against D W B . Yes, CT has always drawn the line at giving away intricate story details — so WHY , in the same issue is there an all-revealing filming report on the all-important final two episodes of Season 23 ? A blatant and vain attempt by Hutchings and Co. — especially so soon after your criticisms. Still, no doubt CT was severely reprimanded by good ol' JN-T.

Now Eric Saward has well and truly let the cat out of the bag about JN-T, confirming everything D W B has ever been criticised by DWAS and their supporters for reporting, and so I feel it is time the DWAS made a major and public apology to D W B which has ploughed on relentless during the last eighteen months simply to provide an untainted service for the fans — despite the DWAS' continued efforts at demeaning all your hard work. The fact you have now won their fanzine poll for the second year running (despite their childish attempt at devaluing your latest victory) shows they have got nowhere with their anti-D W B policy .

I have never belonged to DWAS, nor will I now ever do so. Now that you no longer need to be a DWAS member to attend their conventions (i.e. adverts in the Monthly) it does indeed seem that DWAS is redundant in anything it has to offer which is done better elsewhere. In the light of recent events, DWAS has no alternative but to grow up if it is to survive, although I personally think, in the light of Starburst's revelations which endorse D W B's coverages of the cancellation and shows CT up for the JN-T pandering rag it really is , the seeds have been sewn for some very major changes within organised Fandom...

I await the full extent of this imminent occurrence with utmost interest...

ARROGANT RAG

PAUL WINTER, Framfield, EAST SUSSEX
A while ago I composed a letter to DWB stating that I felt it had become a rag. I had second thoughts, though, and never sent it, but today I saw your letter in CT and decided to write after all.

I have been in the DWAS virtually since the beginning and I can assure you that the Society is many times better now than it was in 1976, and has never actually declined in the standards of the services it offers. So I think the very anti-DWAS attitude DWB has adopted is therefore extremely arrogant and 'egotistical'. When I first bought DWB it was #12 / 13 and I have not missed a copy since. It was an excellent fanzine, but as readership grew I think you realised you had a hit on your hands and took unwarranted privileges such as describing it as 'The Fanzine Event of the Year'. From then on, to misquote DWB, your ego continued to grow, in the same way you claim JN-T's did, until this 'Aren't I wonderful' attitude became unbearable.

I would like to compare DWB to The Daily Mirror and CT to the television news. On one hand you have a subjective left-wing newspaper and on the other a (supposedly) objective, politically neutral service. DWB is totally biased against JN-T and CT gives a good balanced view, but because this sometimes involves disagreeing with DWB you write to Neil Hutchings accusing him of making CT a subjective outlet for JN-T propaganda. This is exactly what DWB is though (only in reverse, of course !).

ANTI-JN-T BIAS

PHILIP SINGLETON, Hailsworth, MANCHESTER
DWB now carries a definite anti-JN-T bias. Your contempt for him and his work has shown itself in a number of recent articles. The repeated attacks are becoming very tedious and they also indicate some kind of personal dislike on the Editor's part. The false labelling of his guest stars as comedians, the pathetic attempt to denigrate Nick Mallet, the two-faced 'Hurrah for Saward' attitude and many other snide and backstabbing pieces of hackwork are all evidence against a distinctly unsavoury, personal vendetta. Not that any of your loathsome attempts at character defamation (or as you call it 'influential journalism') affects me in any way. I just wouldn't want your readership to mistake your irresponsibly biased and twisted writing for 'objective journalism'.

I hope Paul and Philip have read Starburst since writing. If so, please write again letting us know exactly how DWB has been 'snide', 'backstabbing', 'egotistical'... and so on. Through that interview Saward has endorsed everything we have ever said about John Nathan-Turner—facts you have obviously misinterpreted as a personal vendetta.

And Paul, if you would check back over your earlier CT's (circa late '83) you'll in fact see it was CT who launched an anti-DWB policy, seemingly in an effort to to alienate potential readers before we'd achieved a significant enough readership to ensure survival.

Anyway, to DWAS DWB says, once and for all, LET BYGONES BE BYGONES ! How about it ?

DWB'S JN-T STANCE JUSTIFIED

TIM SPENCER, East Hornsley, SURREY
So, your stance over the previous year and a half has been shown to be fully justified ! I'd never expected it to be proved in such a dramatic fashion. The Eric Saward interview in the latest Starburst must be one of the most astonishing I've ever read concerning DOCTOR WHO, with its revelations of JN-T's behaviour over the last few years. I must admit I had had some doubts over whether the man was as much of a monster as he'd been painted in some quarters. But now, surely even the most ardent JN-T supporter cannot believe he values the programme in any other way other than a vehicle for his massive ego and flagrant self-promotion. Saward's disclosures amount to a charge of gross incompetence and self indulgence never before levelled at a television Producer, certainly never a DOCTOR WHO one.

It amazes me that Saward stuck it for so long considering the kind of behaviour he had to put up with. At least he comes out of the events of the recent past with some credit as it seems he was constantly hindered from doing the job he was paid for !

I'd always given JN-T some degree of credit for producing my (and a lot of other peoples') all-time favourite THE CAVES OF ANDROZANI, but now it turns out that Saward had to fight tooth and nail to get JN-T to employ Bob Holmes again ! Unbelievable !!

I feel both angry and sad over JN-T's behaviour during the last few years. I can barely stand watching any of his stories at present knowing what I now know.

John Nathan-Turner—the man whose head expanded—has finally been revealed to be solely responsible for the death—or at least near death—of a television institution that's given so much pleasure to countless millions of people over two decades...

CT'S SYCOPHANTS DISPELLED

MAXWELL ROWAN, Falkirk, SCOTLAND
At last, all is revealed. Eric Saward's candid and frank interview in issue 97 of Starburst is certainly the biggest thing to happen this year as far as DOCTOR WHO is concerned. Saward is so scathing of JN-T it is remarkable that he stood it for so long. He gave us a long list of examples that prove to us that JN-T is not fit to be in charge of a programme like DOCTOR WHO. The row over Peter Grimwade just shows what a childishly puerile man he is and it is the show that has to suffer because of this.

What Saward said will probably be taken as sour grapes by the JN-T supporters, as well as those who don't want to make waves (to protect their own interests, presumably). Whatever, it certainly shatters the cosy little world of the inane sycophants who populate the sorry excuse for a letters page in CT. The fans I feel sorry for are those who only read the Monthly and who think everything is hunky-dory in DOCTOR WHO land, and then they read their copies of Starburst and this hits them ! All they are told in issue 116 was *"The grind was getting too much for Saward."* This was the understatement of the year as we read in the interview that any new innovation that Saward tried to incorporate within the show was baulked by Nathan-Turner. Then the final straw came with Season 23's big cliffhanger ending which had been agreed upon with Robert Holmes, then, in typical fashion, Nathan-Turner reneges on the agreement. Some tribute to the last wishes of Robert Holmes that was !

As the interview continues, we see just how unprofessional Nathan-turner really is. Even the Starburst interviewer was astonished ! A sentiment echoed by many fans is why is JN-T involved in drama and not light entertainment and we also have confirmed the reason Nathan-Turner seldom employs any decent writers or directors—he is 'scared' of them ! As Saward confirmed in the interview: *"John is frightened, I have always thought, of experienced people. He can't manipulate them as readily as someone who needs the work."* His fixation for American conventions, combined with his negligence of the programme (down to damn laziness more than anything else) all adds up to one sorry state of affairs. Admittedly some narrow-minded individuals will dismiss the interview as some petty vendetta, but a man like Saward does not leave halfway through a season for the good of his health and so the reasons had to be strong enough for him to quit.

Honestly, how can anyone defend JN-T now ? One imagines that he is with his solicitor right now attempting to draw up a libel suit, or rushing around the country trying to buy up as many copies of Starburst to preserve his already tattered image.

SIXTH FLOOR ENDORSEMENT

SEAN GIBBONS, Co.Donegal, N.IRELAND
Your letters pages express points of view very well. I would like to thank you for your considerate reply to Darren Short's piece in #36 / 37, especially your apology for perhaps alienating some readers. You are also to be congratulated on the letter from BBC2's Controller, Graeme McDonald, which does seem to endorse and vindicate your journalism and efforts to save DOCTOR WHO. If such a distinguished figure in the field of professional communications admires your professionalism, you MUST be getting it right ! I accept that DWB is in much more of a position to perceive what is going on behind the scenes than readers such as myself, and I'm not saying that you shouldn't have informed us of the harm JN-T is doing to DOCTOR WHO, but you have now made that point quite firmly and it is time to ask new questions such as who is likely to produce and script-edit Season 24 and in what ways can the show be revitalised ?

Ian Levine set the record straight on the hiatus and DWAS' (lack of) involvement as he sees it. In fairness to Dominic May, he did publish a full and genuine apology to Ian last year over the 'Hitler rally' row (yes, it's that man again) and he is now providing some very good services for fans, and I'll bet David Howe's sorry now over his disbelief that the new season was to be less than twenty episodes.

I must thank Kathleen Toth for her informed article on exploitation of the fans via personal profiteering by elites who monopolise on their positions at the reins of DOCTOR WHO. I have accepted, reluctantly, as a necessary evil that JN-T was garnering as much publicity for himself as the programme during these past few years. It is a deplorable state of affairs when Nathan-Turner is exploiting his position as Producer to enhance his own lifestyle at the expense of fans. Such a crass form of commercialism is objectionable, especially when you consider that, in Britain, the BBC take great pains to ensure DWAS do not generate any profits for their efforts, while acting as the unpaid major promoter of the show. DOCTOR WHO, I have always maintained, will sell itself only as a quality product. I hope the next regime on the show will be more concerned with MAKING TELEVISION than products or promotion, so that DOCTOR WHO will continue to be worthy of appreciation; NOT something with which association makes one feel ripped off !

LOSS OF MEANING AND DIRECTION

ALAN DISDALE, Clacton-on-Sea, ESSEX
I must write to say many thanks and congratulations for another great issue in the Summer Special.

Ian Levine's leader brought many unsaid feelings to the surface. In many respects I agree with his statements. I felt the way that so-called leading members of the DWAS tried to discredit him last year with comments like: *"He was inciting fans to Hitleresque frenzy"*, reflected only on their own inactivity. I feel the way the Society responded to the cancellation was pathetic and only showed how some members were only interested in safeguarding their cosy relationship with the powers that be at the BBC for those little trips to the production studios, etc,. In particular, with a Producer who should have been replaced several seasons ago, I can only echo Ian's comments: it is about time we had a new Producer, it certainly is. Although I am still a member of the DWAS, I do not agree with the mud-slinging tactics of certain members of the Exec. I know several friends who have given up their membership purely because they do not agree with the way the Society is run. That is one way of showing your feelings...

Onto different matters, whilst we should not prejudge the introduction of Bonnie Langford, it does seem a very strange choice of replacement if indeed we do need a replacement as Nicola has not been given much of a chance to show her worth. With the stories and scripts of the last couple of seasons, it has given her very little to work with. The blame must also lie with the writers and the production staff for the fact that DOCTOR WHO has lost its meaning and direction and produced a mish-mash of poorly written stories. I think if they can't get it right after a year and a half perhaps it might be time for the Doctor to put the cat out for the last time. It'd be a shame to see the end of an era, but I would sooner be left with the memories, rather than a series that sinks deeper into the quagmire of obscurity. I look forward to the new season in the hope that JN-T can perhaps get it right this time...

JUST A DEDICATED FAN

MARK TAYLOR, NOTTINGHAMSHIRE
Ian Levine's leader in #36 / 37 dispelled all the unkind things I had read and heard about him and shows that he is just a dedicated fan. What more could one ask for ?

THANKYOU IAN LEVINE

DEREK DU BERY, Dartford, KENT
I've read DWB since #12 / 13 and the latest is the greatest ! I loved the Linx photo and the interviews with Mike Kelt and Innes Lloyd were both very interesting.

The Right of Reply by Ian Levine was very revealing to say the least. I've never been at all keen on JN-T's approach to the show but I've kept an open mind and have refused to condemn him utterly. However, Ian's short piece—combined with ODWM's cover-up treatment of the Saward story—have finally pushed me around to your way of thinking. Thankyou, Ian, for letting us know the truth.

Who on Earth is Garry Jones, if indeed he's been on Earth these last few years ?

JN-T'S DIRECTORS "INAPPROPRIATE"

NEIL VAUGHN, Elstree, HERTS
Your magazine is stimulating, which is more than can be said for the majority of 'WHO publications. One letter I disagreed with in #36 / 37 was by Garry ~~Downie~~ Jones who calls Ron Jones and Peter Moffat "marvellous" directors. DOCTOR WHO is still an action-packed drama series at best, not a a soap opera. Messrs Jones and Moffat may be fine for Crossroads and EastEnders but surely a programme such as DOCTOR WHO requires the likes of David Maloney or Michael Briant ? I don't necessarily think JN-T's directors are 'bad', but that their style of direction is not appropriate. So who do we get for Season 23; Nick Mallet, Ron Jones and Chris Clough. Thus I am not confident for the show's future.

LEVINE OTT

GARRY ~~DOWNIE~~ JONES, WEST GLAMORGAN
The 1986 Summer Special was, as usual, a superb read, especially The Trial of a Time Lord feature which, with the Mike Kelt interview, was a marvellous insight into the new season, and I was glad to see some fair comments about JN-T at last, even though the views of Ian Levine were, in my opinion, way over the top.

I must say, after recently seeing the Philip Hinchcliffe videos available, including the acclaimed PYRAMIDS OF MARS, that they disappointed me greatly! I could name nearly all of JN-T's era above these stories and I feel older fans are over-rating these old, so-called 'classics' and I suspect the old Hartnell / Troughton missing 'classics' are just as poor.

The Robert Holmes feature was a marvellous tribute to the greatest DOCTOR WHO writer (his best two scripts, CAVES and TWO DOCTORS, both came under JN-T's reign !), and the news pages once again were very informative.

DISGRACEFUL TRIBUTE

PAUL STAMPER, Littleover, DERBY
The Robert Holmes tribute was hardly that. Nearly everything in Guy Clapperton's article was over-critical, such as his trashing of such delightful Holmes scripts as THE KROTONS, ARK IN SPACE and TERROR OF THE AUTONS. Worst of all, he can't stop himself from drooling over CAVES OF ANDROZANI to the point where he writes: *"I'd love to look at CAVES as a swansong, but there's more, sadly."* This offended me, I must say. Would the author have been happier had the author succumbed to his bad liver in 1984 ? The very fact that this dross was presented as a tribute to Robert Holmes is quite a disgrace !

ED: When Guy's manuscript arrived we also felt it wasn't perhaps the most appropriate of articles for a tribute, although it had kept to our original brief of concentrating primarily on Holmes' innovations. In an attempt to make it more sympathetic to Holmes' memory, we took the liberty of toning down and adding to where we felt necessary, and thus we feel we owe Guy an apology for crediting the entire article to him when in reality it was a joint effort.

DUBIOUS CYBER-REFERENCE

OWEN RICHARDS, Parker Street, DERBY
The Summer Special was, without a doubt, the pinnacle of achievement in the astounding career of this brilliant fanzine. Personally, I have never read a more informative, interesting and engrossing issue and the wealth of information packed into the Season 23 previews was a compulsive and eye-opening read.

I must, however, draw attention to an item which disturbed me somewhat; The Cyber Retrospective. This was a brilliant and enthralling piece of writing, but one thing about it depressed me; the detailed first hand descriptions of scenes, lighting, facial expressions, reaction shots and camera angles in missing episodes like MOONBASE 3 and TOMB OF THE CYBERMEN. I find this distateful after reading your personal, journalistic hatchet-job dismissal of Christopher Perry (#34), a dedicated fan and associate of Steve Bryant who believes that there are missing episodes in the hands of greedy collectors. How can you possibly dismiss Mr.Perry's suspicions as "naive" and "misinformed" in the face of this article when it's obvious that Justin Richards (the author) has, or at least has access, to these episodes ?

It's strange that the recovery of missing episodes started to dry up at around the same time that DWB stopped printing rumours and information about them. To me, this infers that perhaps DWB has long ago known about episodes being hoarded. A few months ago, everyone I spoke to knew that EVIL OF THE DALEKS 2 and FACELESS ONES 3 existed, but that the person who has them hasn't given them back to the BBC yet.

WHY has nothing been done ? WHY can't there be some action on this matter? Nobody seems to care anymore and that is a real shame.

You have our assurance, Owen—and everyone else who wrote in querying the above article—that everything IS being done to retrace missing episodes, and DWB will be first to report on any findings as they come to light. As for Justin's article, he either possesses an awesome memory, or wrote the article on April 1st ! Over to you, Justin ?

THIS MONTH DWB HAD A PARTICULARLY LARGE AMOUNT OF CORRESPONDENCE AND SO WE APOLOGISE IF WE WERE UNABLE TO FIT IN YOUR LETTER, SO PLEASE CHECK NEXT MONTH'S ISSUE.

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The 'FALCON' event at The Ladbroke Beaufort Hotel in Bath on July 19th, organised by Fan-Aid. *Report by JULIAN BURT*

The day's events started at around nine with Paul Cornell's famous 'Infra-Quiz' which set the tone for the rest of the day's events (i.e. not that good) !

Eventually came the first panel consisting of guests from Marvel, a rather mundane affair comprising of ODWM editor Sheila Cranna, artist John Ridgeway and the highlight being cartoonists Tim Quinn and Dicky Howett. Following this came an interview with Kate Estell who, in case you didn't know, is now the new production secretary filling Sarah Lee's seat.

Then a break for the first part of the auction which did seem very disorganised as the items weren't sold in the order in which they were listed, and just before lunch came the excellent Philip Martin panel with Pip and Jane Baker, the latter of whom was very uptight at times about revealing even the least integral aspects of Season 23.

The highlight of the day came in the afternoon with Colin Baker who virtually saved the convention from being a flop. Interviewer Mark Wyman just succeeded in keeping control of the proceedings and succeeded in gleaning as much information about the forthcoming season as Mr.Baker was prepared to impart. One interesting revelation was that Colin had seen an early print of the first episode and described it as some of the best WHO he'd seen.

The fifth panel of the day comprised of Terence Dudley and Peter Grimwade, the latter of whom received rapturous applause when he denounced the current methods of producing the show, going on to expound his own ideas for DOCTOR WHO.

The final item was billed as 'The Big Surprise' which in effect left everybody feeling conned. Steve Bryant from the Archives showed a videotape of everything we'd already seen before . ... so much for Paul Cornell's promises of the fight sequence from THE MASSACRE plus EVIL OF THE DALEKS, FURY FROM THE DEEP and others ! If this was an attempt to keep people till the end it didn't succeed as many people left early, it being such an anti-climax. However, the interview with Steve himself helped redeem the situation.

Not a perfect convention by any standard but it did have its good moments, which weren't the 'Whovian Brothers' — two complete idiots dressed as the first two Doctors — who spoilt the convention with their inane interpretation of what constitutes 'humour' !

Nevertheless, well done to Paul Cornell and company for trying to piece together what turned out to be a pretty patchy day.

The 'CYBER-CON' event at U.M.I.S.T. in Manchester on August 16 - 17th, organised by Phoenix Promotions. *Report by ROD ULM*

In concluding my review of their debut convention last year (DWB #29 / 30), I applauded Phoenix and wished them further luck which they so richly deserved. Nine months later I am unsure whether or not such praise is again merited as much of the 'freshness' that the Genesis convention oozed has been lost in the interim and the team instead appear to have been content to rest on their laurels.

This year's events were held exclusively in the theatre which, last year, served purely for the exhibiting of episodes. Nevertheless, it was nicely presented with the stage adorned with mock-up Tardis walls and two comfortable high-back chairs to the right serving as the interview area, a nice change from the repetitious 'schooldesk' approach. But WHY, at a 'Cyber'-Con, was a Dalek centre-stage throughout ?! Possibly because out of the 7 of the 18 advertised guests who *did* appear were those who probably had *least* to do with the men from Mondas !

Saturday's programme began, traditionally, 30 minutes late with a screened compilation of key scenes from Cyber-stories which I'm sure would've been effective had the projector been tested beforehand and the images not lost in a purple haze. Supposedly in keeping with the Cyber-flavour, THE TENTH PLANET part 3 — the most weakly scripted part of this story which featured one Cyberman scene and absolutely no Bill Hartnell — was next, and by this time the screen had gone almost completely although not many people seemed to mourn this episode's passing.

The first two interviews were also disorganised. Firstly , Nicola Bryant walked on stage and had to wait — notably embarrassed — until a working microphone could be found, and subsequently Michael Briant ended up having to share his with the interviewer ! To make matters even worse they both had to contend with an irritatingly loud buzz - like noise emitting from their mikes, but both battled on bravely and charmingly throughout each of their interviews, winning much applause.

The afternoon began with Nabil Shaban, another immensely popular guest who proved to be a very imaginative, enthusiastic , determined and brave person. Monster-man Stephen Thorne followed and revealed how disappointed he was at not being invited to recreate Omega for ARC OF INFINITY and, just as the convention seemed to be finding its feet, Stephen's session was interrupted with the sound of heavy machinery followed by the scenery collapsing !

After INVASION 8, Jeremy Bentham spoke of his involvement with DWM and DWB, followed by artist Andrew Skilleter , and the afternoon was rounded off with the complete REVENGE OF THE CYBERMEN which most of the audience own or rent on video judging by the speed in which the theatre emptied !

The evening 'cabaret' included a humorous Cyber-compilation played to appropriate music, a song (?) by the stewards, a star-panel of WHO charades and a Sil laughter contest won convincingly by Gary Downie's experienced tongue. After a break the silly part of the evening commenced when one-time (and hopefully the last) Target (SLIPBACK) cover illustrator Paul Mark Tamms took to the stage to 'sing', or rather mime to, his latest raunchy single whilst attempting to perform a Saturday Night Fever routine complete with pelvic thrusts ("I'm hot for you , baby", "Shake your booty"...that sort of thing). Quite why this wailing was included is beyond me but suffice to say it was totally lost on the audience, although to its credit it did provide some much - needed comical relief for the event. Ex-Pans People dancer (bet you didn't know that ?) Gary Downie, whose claim to DOCTOR WHO fame includes a cookbook and trips to Spain and Singapore as production assistant, then hosted the evening's auction during which he seemed anxious that DWB would not quote him as saying, "Open your mouth and I'll take the money".

Sunday morning brought WHEEL IN SPACE 6 in place of the mislaid Bob Holmes tribute, and discussions with Nigel Robinson and Gary Downie, the latter of whom condemned Starburst's revelations as "Loo paper journalism", even though he then claimed not to have seen the said issue ! MOONBASE 2 was followed by Chris Barry, who seemed unperturbed when a Cyberman and a Dalek trundled on stage during his talk, and also displayed great control of his patience when two further interruptions ensued; firstly for a raffle, the other to announce that Fine Art Castings were now packing away in the dealers room, resulting in a mass of audience members rushing out for their last minute purchases. But it transpires that Phoenix weren't the only ones to have treated Chris shabbily as he revealed — much to the audience's disgust — that not only had JN-T snubbed him to direct a Davison story (a job for which he was always available and would have adored), but also that a script he had submitted for Season 20 was rejected on the grounds that he , "Should know better how to write for DOCTOR WHO" !

After Dick Mills' enthusiastic insight into the world of sound effeacts and WHEEL IN SPACE 3, Adrian (who ?) Rigglesford finally succeeded in dragging the event down to its lowest level in what can only be described as dreary, predictable and vulgar 'Tales from the Toilet' . Quite who he is anyway is the biggest mystery, although he is known to possess an awesome diary. . . The Bob Holmes tribute was also something of a farce: billed originally as ANDROZANI 4 — a true Holmesian classic — we were instead left to suffer the closing minutes of part 1 of THE TWO DOCTORS. Some tribute !

The final guest of the weekend, Janet Fielding , clearly had her convention patter down to a fine tee, and although Jeremy Bentham seemed a bit uncomfortable in interviewing her, she was happy just to talk freely of her time on the show. The event finally flickered out with the screening of EARTHSHOCK and no-one seemed too disheartened.

Perhaps it was complacency after last year's success that was to blame for Cyber-Con's failures. Whatever, nothing can or should defend a well-experienced team for the fact that the much-acclaimed video and audio equipment was often mislaid or mishandled; many of the stewards were disorganised and, most disturbingly rowdy (especially embarrassing guests during Satuday evening's 'entertainment'; interviews were on the whole unprofessional and seemingly unprepared; guest accommodation was a disgrace (fans may tolerate below average students' lodgings but 'guests' shouldn't have to do so) and so on . Fortunately for Phoenix, though , few people attended so there were not many present to witness this semi-disaster. A great opportunity shattered.

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TOP: The Cyber-Con line-up (left to right); Chris Barry, Nigel Robinson, Nabil Shaban, Andrew Skilleter, Stephen Thorne, Nicola Bryant, Michael Briant, Dick Mills, Janet Fielding and Gary Downie.

MIDDLE: The writers behind the conclusion of TRIAL OF A TIME LORD, Pip and Jane Baker at Falcon.

RIGHT: Always a popular attraction , Colin Baker attended both Falcon and the 3rd Leisure Hive Event over the summer.

(Photos courtesy of Marion Breeze and Rod Ulm)

Leisure Hive

The 'LEISURE HIVE III' event at The Wiltshire Hotel in Swindon on August 23-24th, organised by Leisure Hive. *Report by ROD ULM*

The Leisure Hive, an apt title for this convention with very few pretensions; a decidedly low-key, but always enjoyable event, with its emphasis on the creation of an atmosphere wherein guests and the attendees alike can relax and socialize, free from many of the usual unnecessary limitations imposed by typical conventions.

Swindon's Wiltshire Hotel once again provided the setting, an excellent venue which both suits and copes well with the necessities such an event demands. Indeed, it is a credit to the staff as well as the organisers that the programme runs so smoothly.

One prime example of the 'organised informality' are the guest panels; minus interviewer, the guests just chat to the audience, answering questions and creating the feeling that they are talking with you rather than at you. Colin Baker is, without a doubt , excellent proof of this method — his spot which opened this year's Hive was again a charismatic show of wit and exuberance and the audience adored him, even when he was cornered into singing (a sign of things to come ?) and suggested Victoria Wood as his successor ! Indeed, it was indicative of the fans' respect for him that none of the expected controversial questions were aired .

Ian Marter, fresh back from a "disastrous" U.S. convention, was first on in the afternoon, and for someone who claims to know so little of the show's history, he does display great affection for , and insight into, the show's inherent strengths and weaknesses . He talked almost exclusively about his writing, explaining that despite Gary Russell's comments in DWM#113, he'd never seen View To A Kill, which resulted in a very red-faced Mr.Russell ! He also spoke about his Season 22 script which involved man's implementation of genetic engineering and miniaturization to aid the world's over-population problems. Next on was an initially nervous Debbie Watling, but soon succumbed to the warmth generated by the audience and revealed how she had been approached to do a film version of EVIL OF THE DALEKS... This was followed by Colin being flanned for charity, which was *well*-handled and therefore very amusing.

Only Ian Marter was available for the evening cabaret , which included a recital from his 'War of Nerves' novel. The subsequent fancy dress and disco continued to maintain the day's high spirits well into the early hours.

Sunday morning began with a hugely successful auction in aid of the cot-death appeal, hosted by John Leeson. This was followed by Mat Irvine, who spoke about his new book and spaceships (both of fact and fiction) and then came Peter Miles and Michael Wisher. Their friendship for eachother shone throughout and resulted in a very entertaining session, concentrating primarily on GENESIS OF THE DALEKS. Michael also confirmed that he was booked to do 'Warhead', but when it was postponed and the dates altered, he found he was no longer available. He concluded by saying he would not wish to return to play Davros.

In the afternoon, Kate Estell (the production secretary), took to the stage to answer queries, aided by Ian Marter who took pity on her nervous state. Although some controversial questions began airing, they were abruptly terminated when the audience realised it was unfair to interrogate her in place of the billed JN-T regarding the recently much-publicised production office scandal. I feel it was unethical of JN-T to have allowed her to attend the event — however well-briefed she may have been — to face a barrage of questions which she was in no position to answer . Equally annoying, though, was a certain member of the audience ("come and get your Sci-Fi Times !") who, during the course of the panel, revealed all of Season 23's twists in the form of questions !

Trevor Martin (the stage Doctor) then initiated the final guest panel at his first-ever con proving to be very popular, and finally there was just enough time for the annual drama show before, sadly, the closing ceremony.

The one criticism that could perhaps be levelled at Leisure Hive is that after 3 years it seems to have fallen into a very definite routine. However, to my mind the routine works tremendously and long may it continue. Roll on next year !!

COLIN BAKER INTERVIEWED !

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mutant could be seen at the controls. He revealed that his original idea was that the spheres on the outside of the Dalek casing were to pulse on and off as the Daleks glided around. And he reminded us that he had designed the slats around the midriff of the casings in THE CHASE because he—unlike Terry Nation presumably—had remembered that the Daleks were originally tied to their city floors, and thus required some externally visible mobile power source.

Cusick said that he would not work on DOCTOR WHO again because of the way he had been treated, but that he would be pleased to work on a Dalek feature film, if only to ensure that it was better handled than the two 1960s efforts. Again, this emphasies Ray's concern that the Daleks should only appear in quality contexts, but it also brings to mind the fact that since he left the show the form of the Daleks has not changed at all. He clearly has ideas as to how the Daleks could be updated and made even more visually interesting, and it would be fascinating to see him try his hand. Terry Nation, by contrast, has not greatly advanced the Daleks since the 1960s, although in fairness to him there is no denying that GENESIS OF THE DALEKS was an absolute classic and that he has not been invited to work for the show since 1979.

The case for Raymond Cusick as creator of the Daleks does seem to be advanced by the amount of care he has lavished on them. The fact that he has carefully retained the original blueprints and photographs of the Daleks demonstrates this, while Nation's attitude to the whole affair has frequently been documented as being purely mercenary.

We now know from the researches of CMS that Anthony Coburn—author of THE TRIBE OF GUM (a.k.a. AN UNEARTHLY CHILD) — was originally scheduled to write the second DOCTOR WHO story under the title of DOCTOR WHO AND THE ROBOTS. Since Raymond Cusick would, presumably, have been assigned to design this story, it is interesting to speculate whether, even minus Nation's vague reference to floating Georgian dancers, he would have created the same shape and subsequently this article would be examining whether Cusick or Coburn was the creator of the famed 'robots' in DOCTOR WHO!

Raymond Cusick clearly has an immensely strong case to be considered as the creator of the Daleks. However, because he feels understandably bitter about the way he has been treated (but then what would you expect of the BBC ?), he did perhaps come close at the Early Days event to overstating his case. In some of his remarks he seemed to imply that DOCTOR WHO would not have lasted more than a few short months without the Daleks, and that the Daleks were entirely his creation.

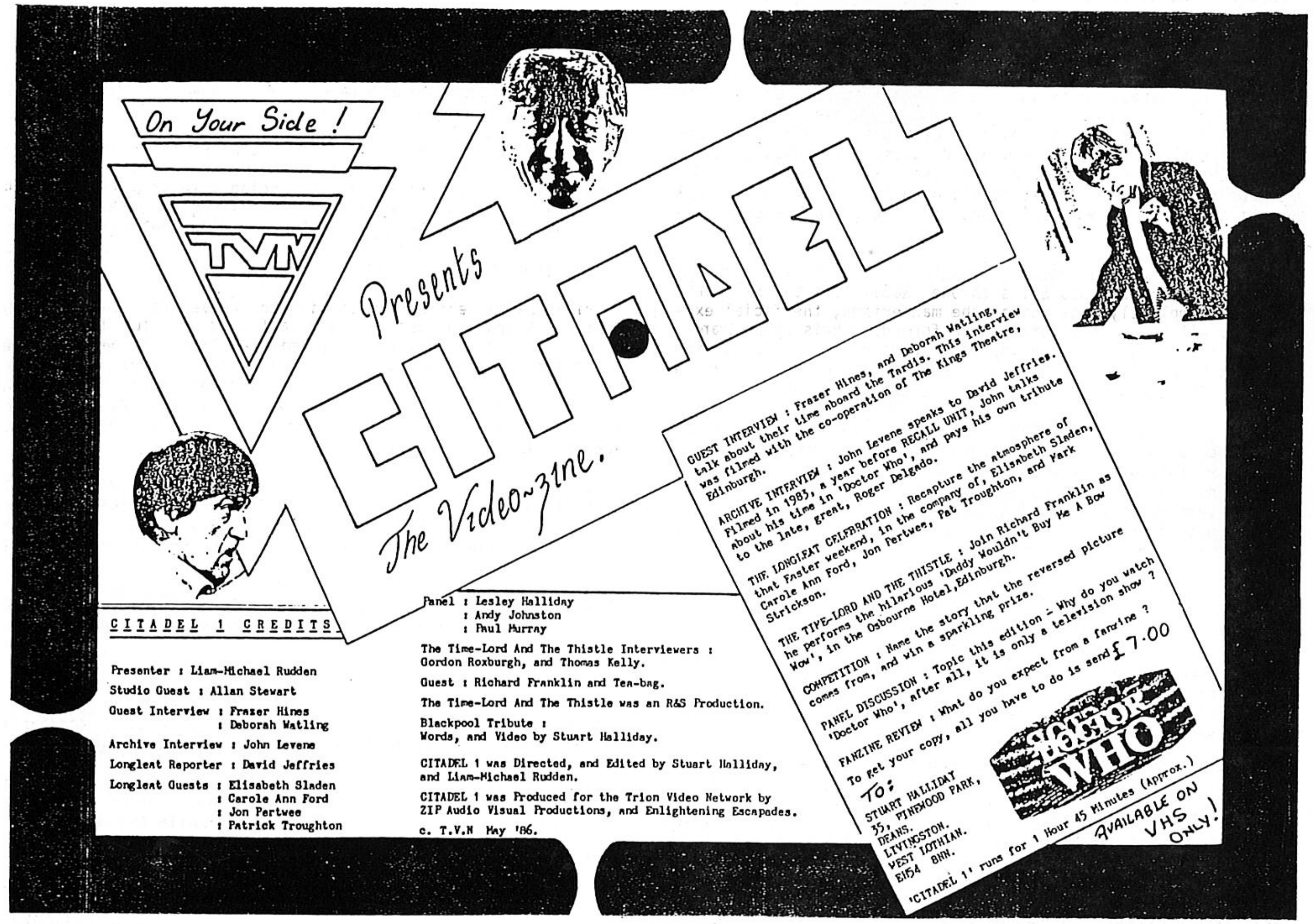
This ignores such facts as Sydney Newman's enthusiasm for and commitment to the programme, the immense power of the underlying concept, the talents of people such as Verity Lambert, David Whitaker and yes, even Terry Nation, and the very favourable reception the first episode of THE TRIBE OF GUM achieved. Plus, of course, the strong characterisations and performances of the cast, especially William Hartnell.

Nor was the success of the Daleks entirely due to Cusick's admittedly brilliant design of them. THE DALEKS was undeniably a good script, which gripped the audience completely, ironically never more so than with the events leading up to the first episode's cliffhanger, where the tension lay precisely in the fact that the viewers had NOT yet seen Cusick's Dalek design and did not know what was menacing Barbara. The timing, too, helped; the Daleks burst upon a television world whose sole idea of TV sci-fi monsters was largely confined to the puppet creations on Fireball XL5. Despite the remarks at the Early Days convention by many attendees, I refuse to accept the Daleks would have had the same impact after Star Wars as they had in the early '60s. And finally, there were those eminently imitable voices screeching "EXTERMINATE !" which remain such a core part of the appeal of the Daleks—after all, there have been innumerable sketches about Daleks on the radio, for example, where Cusick's designs cannot be seen at all.

With all these provisos, however, there can be no doubt that Raymond Cusick has every right to feel very bitter. He should have received a share of the money which went to Terry Nation from the sale of merchandise which largely was based on the shape and NOT the history, dialogue or voices of the Daleks. But above all he should have received public and profuse thanks and acknowledgement from the BBC, and it is the absense of the expression of gratitude which, quite understandably, has angered him most and made him decide never to work on DOCTOR WHO again.

The argument about who really created the Daleks will go on indefinitely. What is clear is that never again can Terry Nation be automatically considered the sole candidate, and that Raymond Cusick's work powerfully contributed to their success. At last, through the Early Years book and the Early Years convention, Cusick's contribution to the legend of DOCTOR WHO is being acknowledged.

The fans ARE grateful, and we show our appreciation gladly.



C I T A D E L 1 C R E D I T S

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Studio Guest : Allan Stewart
Guest Interview : Frazer Hines
: Deborah Watling
Archive Interview : John Levene
Longleat Reporter : David Jeffries
Longleat Guests : Elisabeth Sladen
: Carole Ann Ford
: Jon Pertwee
: Patrick Troughton

Panel : Lesley Halliday
: Andy Johnston
: Paul Murray

The Time-Lord And The Thistle Interviewers : Gordon Roxburgh, and Thomas Kelly.

Guest : Richard Franklin and Tea-bag.

The Time-Lord And The Thistle was an R&S Production.

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TRIAL ? OF A TIME LORD

Only at the BBC could I be mistaken for a friend of Lofty's from EastEnders, but it's like that at the Beeb; one minute you're on the street with the everyday commuters, the next you're sitting around a canteen table discussing George Lucas with Nabil Shaban and Deep (Mr. Sin—TALONS OF WENG CHIANG) Roy, only to be interrupted by a passing actress masquerading as a nurse and who turns out to be a friend of Tom Watt !

It's day two of studio recording for MINDWARP (or episodes 5 - 8 of TRIAL OF A TIME LORD), Philip Martin's sequel to last season's VENGEANCE ON VAROS, and Nabil is back as Sil along with Deep Roy whom I assume is playing one of Sil's maggoty buddies. Deep has many tales to tell; he appears to have been in every movie for the past ten years; has rubbed shoulders with the likes of Lucas, Spielberg and Harrison Ford; and has little patience for the over-administrated BBC. Still he had a point; the guy had been around for two days and still hadn't seen the costume he was supposed to be wearing !

After the usual introductions to the production assistant and the obligatory instructions being repeated: *"Keep still"*, *"Watch where you go"*, *"Don't trip over the wires"*, *"Be quiet during recording"* etc., we were taken onto the set, and what a set it was ! Rehearsals are already in progress, a group of harassed figures (as usual they are behind schedule) are standing underneath the main set-piece which, as it transpires, is Crozier's lab. Strips of white plastic are suspended from a complicated-looking monitor to give the set an 'umbrella' effect, looking cheap from where I'm standing but utterly splendid on screen. Two surgeons' tables are alongside with Crozier and the Doctor preparing themselves, while at the other side of the lab is a huge air-lock / doorway. Crozier is played by Patrick Ryecart, who looks remarkably at ease amongst all the confusion, taking time out to read Private Eye between rehearsal shots. But it is Colin Baker who is in command. All eyes upon him, Colin chats and, generally, appears to hold the whole thing together.

Looking around, it is hard to imagine quite why so many people are required in the studio. The various camera and sound operators appear fully occupied, yet standing in the background are about ten extra people who appear to serve no purpose whatsoever. Strewn around the sides of the studio are various medical props, glass tubes, knives, bowls and so on. Nabil is carried onto the set by his minder and then flanked by two guards, whose physical shape would put He-Man to shame; they're big, butch and effective. Ron Jones walks about inconspicuously, discussing various angles and shots. Christopher Ryan enters and lays out on the surgeon's table, where he remains for the next couple of hours. Not a bad job I thought at the time, but seeing what he went through later changed my mind...

It is quite eerie and amazing to watch Nabil slip into the character of Sil. Once into Sil's throne, Nabil lets the Sil perstake over completely; the voice, the mannerisms, the facial expressions, all become completely transformed. Christopher Ryan as Kiv (Sil's 'boss') is recovering from Crozier's experiments, the Doctor is helping Crozier bring Kiv back to consciousness, and so the scene is set for the performance to begin !

Sil is gurgling, as only Nabil can, and urging the Doctor to hurry. He is concerned for the recovery of Kiv: *"Oh, do be quiet Sil, you're like an anxious parent—why don't you go for a walk,"* retorts the Doctor. This must be the humour we've heard so much about ! In between rehearsal shots, Colin and Patrick Ryecart attempt their impression of Sil's laugh; facing eachother, they waggle their tongues in the air and gurgle a lot. It looks disgusting and has many of the onlookers in hysterics.

Kate, JN-T's secretary, enters with a visiting American fan who is left to fend for herself, watching the rehearsals with baited breath. Meanwhile, the production assistant calls for one of the on-set tables to be removed, a simple task you might have thought. Not at the over-administrated, union-controlled Beeb where the plaintive cry of *"Props"* brings not one, but five, butch lads over to move one puny table !

Colin and John Nathan-Turner are huddled together in one corner of the set, rushing through pages of script and obviously discussing something vital. Then, through the suddenly blurred, hazy mist in my eyes, walking in slow motion with the 'sun' shining through her long dark hair and with a smile that has melted a million hearts...in walks Nicola Bryant ! Her eyes beaming, her manner chirpy, it is the stuff dreams are made of as she lays full out on a nearby surgeon's table. I stand mere yards away, unnoticed, with my heart pounding furiously.

Rehearsals finish as thought turns to lunch and the BBC literally closes down. We stop off for a quick bite in the canteen, surrounded by John Flanagan and assorted hospital extras from the Beeb's new medical drama, and some of the conversations here have to be heard to be believed ! We rejoin Nabil some time later in the make-up area where an incredible transformation takes place as he is at last acquainted with his Sil costume. Fitting the new, modified costume is a long, painful and exhausting experience for Nabil. Sitting next to him is Christopher Ryan in a slug suit that defies description. It is awesome ! It is also a very hot day (approximately 80° outside) and both actors are suffering for their art. Typically enough, the make-up room is not equipped with a working fan.

Suddenly the rest of the corridor is eclipsed as Brian Blessed enters. One would almost expect him to knock down a wall and hug you robustly, but that's Blessed the TV image, not Blessed the man. Humours sparkles from his eyes and his smile could captivate any audience. He gives the impression of being gentle yet powerful, and without even knowing him you know what a great person he is. Apparently Brian Blessed is a great fan of DOCTOR WHO, and it shows because he's come to watch men being made-up into monsters and he's as fascinated as we are.

Sadly, we're informed that we will not be allowed back into the studio for the afternoon sessions due to the falling behind in schedule, or so that was the reason given... And so we set off in search of the viewing gallery housed above the studio floor in order to watch the afternoon's proceedings. Sitting in this damp, dark and gloomy gallery on a sunny afternoon is not the best way of spending your time but we were compensated by the fact that Nicola Bryant is back on the set and recording scenes with Patrick Ryecart.

Peri and Matrona stand patiently while 'quick-shot' Ron Jones sets up further camera angles. Nicola looks noticeably bored and sings to herself and pulls faces at the camera to pass time. When recording begins she is held onto the table by Crozier while Matrona forces a gag into her mouth. Organising the scene causes more mirth, though this doesn't prevent Nicola suggesting a better camera angle for the shot which Ron Jones subsequently decides to use. While the gag is in place, Nicola looks suitably terrified, her eyes conveying her fear. Patrick Ryecart fondles her head and delivers a rather sinister line. At the end of the scene, Nicola pulls out the gag and shouts: *"Bullshit !"*

The fun continues into the afternoon when Colin shoots some scenes with Nabil. Sil is getting carried away with enthusiasm as Kiv regains consciousness. Gurgling, grovelling and tongue waggling, Nabil goes on and on way past the end of the scene. This goes on for three takes until Colin begins to imitate him, complete with the laugh and face-pulling, leaving Nabil to resort to sticking two fingers up at him—a magical moment that will, sadly, never be seen on screen !

After a cheap, but magnificent, three course meal in the infamous BBC canteen, we bump into Philip Martin who has been on hand throughout the day watching the recording. We stop and chat with him and even manage to say hello to a passing Graeme Harper. Then Nicola passes us on the way to make-up wearing only a dressing gown. When she returned she was noticeably different... This proved too much for us and we rushed back up to the gallery.

Various DWAS-beens were beginning to arrive for the evening session. A group of us watch a devastatingly different Peri waking up, when in walks Kate. Five minutes later the monitor (the television screen that relays the scenes being filmed in the studio up to the viewing gallery) goes blank and we are left with only the sound. But it is enough to hear Nicola's finest piece of acting yet, during what will be one of the most chilling scenes ever seen in the programme...

Five minutes later the sound is switched off, we discover by order of JN-T. We are left to squint through the clear glass panelling down to the studio floor where little can be seen through the masses of electrical equipment, cameras, boom-mikes, etc.. suspended from the ceiling of the studio.

Some time later, Brian Blessed can be seen entering the studio dressed as a Samurai warrior and brandishing a machine-gun. Even from the sound-proofed gallery we can hear him yell as he breaks into Crozier's lab.

Following this, the scenes in Kiv's room were being set up, which began to prove very boring and so we departed to the bar, leaving the gloomy, dead and silent gallery to keep its secrets.

So, am I convinced that Season 23 will secure the future of the programme ? Well, certainly the parts I saw recorded had the adrenalin rushing, just like the old days, while the script and acting are well above the average of most other TV programmes, simply because the people involved with DOCTOR WHO care about the programme and it shows. I just pray that its audience does too...

By Graeme Wood

The NABIL SHABAN Interview

WHAT BEGAN YOUR INTEREST IN ACTING ?

I was born in Jordan in Egypt and I came to Britain when I was three and went straight into a special hospital for disabled kids and was there for six years. In that time I was in bed constantly and the world that I knew was just the world of that ward. There was a TV set in the corner and that was the 'magic box'. I saw an extraordinary world through that box and whatever was in it seemed fairly real and I wanted to be able to get inside it. But the first time I realised there was a chance that one could enter into the fantasy world and be something more than a child in a bed was when some Shakespearian actors one day came into the ward trying to drum up an audience for a production they were doing.. Their costumes were extraordinary and I had never seen anything like it before except on TV and I didn't think such people existed . I suddenly realised that *this* was what I wanted to do !

After the children's hospital I went into a children's home from the age of nine to sixteen and I still liked acting—playing out different lives and having adventures. In the playground we used to make up stories usually based on things we'd seen on TV and DOCTOR WHO was a very popular one for acting out. I was always trying to find ways in which I could perform, and for a while I tried to teach myself conjuring and did a couple of shows at parties, but as a kid I used to lose interest in things quickly and then had the idea of being a ventriloquist and once asked the teacher if I could organise a puppet show which I wrote as a pantomime. I actually had an early taste of filming because I was often used, particularly, in documentaries filmed at the school about the physically handicapped. I don't know why they always chose me but I just took it for granted.

Between the age of sixteen to nineteen I had to go to a sheltered workshop to do office studies, which I didn't want to do and I hated it ! A friend of mine asked me what I'd rather do and at first I was very reluctant to tell him because he was a member of staff—whom I didn't trust because they didn't respect what we really liked and what we really wanted to do—and I thought he would laugh. They were always trying to place us in very 'sensible' occupations like accountancy, and for me to suggest I wanted to be an actor would normally have just been laughed out of court. I was surprised when he actually took me seriously and he suggested I wrote to drama schools to find out what a handicapped person could do acting-wise — afterall, I could hardly play a knight in shining armour—and what the possibilities were. So I wrote letters to drama schools all over the country, including R.A.D.A., and all of them said there was no way I could go to any of their institutions. A few of them tried to be a bit more positive and suggested that I join the local amateur dramatic group or set up a little play-reading group and do plays on tape-recorders, and one or two suggested I get in touch with Michael Flanders who was the wheelchair bound half of a double-act, Flanders and Swann, who did revue shows which were very popular in the '60s and early '70s. So I contacted Michael and asked him how he got started being in a wheelchair and he explained that when he became disabled in an accident he was already big as a showbiz entertainer and already had so many contacts and such a reputation that he was still able to continue. He felt it unlikely that I would be able to work as a performer if I tried to enter it in the conventional route and felt I just had to find other ways of getting into showbiz. He reckoned the best way would be for me to become a writer and that the material I write should be completely unique and which would create a demand for *myself*. And then, after having established myself as a writer, I should start writing things which would include *me*, giving myself the best roles. I took this advice seriously and eventually I did write things which I sent to him but he'd write back saying it's OK what I'm doing , not brilliant, but it wouldn't get me anywhere because these were things *anybody* could do and they could do it better than me because they had far more years experience, and I wouldn't make a break for myself if I continued writing the same material. He recommended I write experiences from my own life that nobody else could possibly have had, and I felt a bit depressed by that because I didn't feel I had anything worth writing about.

After the sheltered workshop I did attempt to get into showbiz and I actually wrote to the BBC Appointments Officer to ask how do I become a newscaster. They more or less said there's no way I could. I kept up the idea of trying to write and I wrote two religious things for Radio Oxford which I didn't get paid for . In fact, my determination to be an actor was sometimes so strong that I was prepared to take up training as a local preacher because here was the chance for me to perform to a captive audience and the poor congregation was going to have to listen and I was going to be able to write my own material. So I started to train as a preacher in a local Methodist Church but halfway through the course I had a guilty conscience because I knew I didn't believe in it at all and that this was pure opportunism on my part !

Then I went to a college for disabled people and started to do an ordinary national diploma in business studies. Whilst I was there, there was this lecturer called Richard Tomlinson who was very much interested in drama and he believed that people with disabilities had a lot of interesting material which would form the basis of good drama, and he had also seen that disabled people would have just as much potential to perform as able-bodied, and why not ? He set up some drama workshops in the evenings and invited those people who were interested in joining him in producing a number of shows which would exploit our experiences as disabled people and then turn them into comedy sketches and musical routines and knit them together into a sort of revue which we could then take on tour. I jumped at the chance and we subsequently took the show, which we called Ready Salted Crips (Crips being the abbreviation for cripples), around Warwickshire which is where the college was based. It was basically a send-up of able-bodied peoples' attitudes and misconceptions towards the disabled. This group was the forerunner of a group Richard and I eventually formed in 1980 called The Graeae (pronounced grey-eye) which still exists. The original intention of Graeae was to firstly provide disabled performers with the opportunity to act—because there were no other opportunities at that time—secondly to educate the public about issues concerning disability , and thirdly to entertain them because we believed that you can't really educate without entertaining, and lastly to change their attitudes and to destroy the misconceptions and myths concerning disability.

Our first major venture was a tour of Illinois in America and after that we went to Canada for an international convention on disability and rehabilitation. The shows proved to be an enormous success and whilst in Canada a BBC producer from an Open University series called Handicapped Person In The Community asked if I would be a presenter of one of her programmes. That was my first professional engagement.

After North America, we decided we had to really get the company going in Britain. We were soon receiving rave reviews in The Guardian, The Times Education Supplement and Time Out and then the BBC got to hear about us and eventually they asked if they could do a documentary on us for the Arena series which was shown in 1981 to coincide with The International Year Of The Disabled. This gave me the chance to show *someone* what I could do who eventually perhaps was going to offer me work. For example, Arena led directly on to a television play / documentary called Walter because the Producer of Walter had seen me in Arena and I was offered the part of Ben Gunn as a result. Also, Martin Jarvis' wife had seen me in Arena and was one of the people who recommended me for the part of Sil and one of the production personnel on Arena was also on the production of VENGEANCE ON VAROS and she also recommended me for Sil. It's just amazing how you can get seen in one thing and it can snowball into something else. The Walter documentary directly led to me being cast for a film called Master Musician, which is to be relased this autumn starring Peter Firth. This led on to the BBC commissioning a TV play from me which I wrote during recording VAROS which stars myself called Telephone Dummies.

SO HOW WERE YOU APPROACHED FOR THE PART OF SIL ?

Ron Jones had been trying to find someone to play Sil and wasn't having much success, and it was at that point that those people told him of their recommendations, so he decided to get in touch with me through Graeae. I think both he and Graeae were aware I might not agree to take the part if I thought that Sil was just a monster who was going to reinforce the sort of stereotype people have about the disabled. So they were a bit nervous, but eventually Graeae was reassured that this was going to be a good part, a speaking part, a prominent part and that it was unlikely that there was anything which would reflect badly on moral issues of disability. So I thought I'd go along to the interview and see what it's about and in fact an appointment was made for the next day because they only had two weeks to go before work on VAROS, so I think Ron was very keen, obviously, to find out whether I was right for the part. The audition was at the Graeae office and Ron seemed really friendly and easy-going and I felt there were good vibes between us.

WHAT WERE YOU TOLD ABOUT SIL AT THIS STAGE ?

He said very briefly what Sil was, but that was all I knew.

WHAT WERE YOUR INITIAL IMPRESSIONS OF THE PART ?

That he was a reptilian-type creature, quite malevolent , and I got the impression that he was something that lived under water a lot of the time. It was in the original script that he was in a goldfish bowl but they decided that was too impractical.

THAT YOU WOULD BE SWIMMING ABOUT IN IT ?

Well, I'd be in this goldfish bowl and there'd be some sort of liquid to keep me cool inside, and the attendents would carry the bowl about with me inside it.

WERE YOU DISAPPOINTED THAT IDEA DIDN'T SEE FRUITITION ?

Yes, I would like to have done that because I had the idea that not only would I be inside this goldfish bowl, but I would have snakes in the bowl with me ! Lots of snakes just slithering around me. One of the problems with the goldfish bowl idea was the reflection of lights. To give the impression of water they could have done double-glazing and had water in between the two pieces of glass. It would have looked quite amazing but it's a question of budgets and time and DOCTOR WHO always compromises quite heavily on the original idea.

WHAT ELSE DID THE AUDITION FOR SIL ENTAIL ?

I read for Ron and I saw that Sil had an eerie laugh and that worried me a bit because I knew that the laugh had to be something very special and it had to convey his malevolency. I didn't want to do the sort of witches cackle or the Master's "heh, heh, heh" and the laugh I gave him Ron knew wasn't really a serious attempt. But I think he thought that didn't matter and we could work on the laugh. Anyway, after I'd finished reading he said, "Well , I'll lay my cards on the table and I want you for the part. Are you interested ?" So of course I said yes and I had two weeks to prepare myself.

HAD YOU WATCHED DOCTOR WHO REGULARLY IN THE PAST ?

I never saw the first DOCTOR WHO story but I watched it from THE DALEKS onwards. I missed the first episode of this story because the children's home I was in, the staff wouldn't allow the kids to watch it because they thought it was too frightening ! I was a bit upset when it started at not being able to see it but of course I didn't know what I was missing and therefore I didn't try too hard to watch it. However, they made the mistake of allowing me and a friend of mine from the home to go to tea one Saturday afternoon at the local general practitioner's house, and he had a son the same age as us and after tea the doctor said his son had to watch this programme that's on every Saturday night called DOCTOR WHO. I kept quiet and my friend sort of looked at me a bit worried. The doctor then asked us if we wanted to watch it with him and of course I said yes. So we watched this 'forbidden' programme and I was absolutely stunned by it. I saw the Dalek coming in on Barbara at the beginning of the second episode, and the Dalek voices and the negative effect of people being killed just completely blew my mind (I was only ten at the time) and I just had to watch DOCTOR WHO from then onwards. When I got back to the children's home I told the staff with great glee that the general practitioner's son watched DOCTOR WHO and that if he could watch DOCTOR WHO why can't we, and I insist on watching it and if you don't let me I'm going to cause a lot of trouble ! I did, I nagged them every day because I wanted to see the next episode the following Saturday and by the following Saturday they relented and I was able to see it. I watched DOCTOR WHO consistently , from then onwards right up until I was about twenty-two, which was about eleven years ago. I remember the first break they ever had and they put Star Trek on and I thought Star Trek was a stupid Yank programme which was nowhere near as good as DOCTOR WHO and how dare they take our programme off to show this slushy trash . I quite like Star Trek now, actually !

I particularly loved the character of the Master, and when Roger Delgado died—and because we had already had a few transformations of the Doctor and the Master was also a Time Lord—I thought that if the Doctor could be punished for meddling in affairs of time and space, then obviously the Master should be because he was far worse that the Doctor as he always meddled for evil purposes, and therefore the Master's punishment from the Time Lords should be much greater. So I thought a sufficient punishment for the Master was to be made to look like *me* ! I wrote to the BBC and suggested that they made him like me but I can't remember what the reply was.

THAT WASN'T THE ONLY TIME YOU'D WRITTEN IN TO THE DOCTOR WHO PRODUCTION OFFICE WAS IT ?

A few years earlier I had sent in a script I had written called 'Invasion of the Veridians', and then in 1980 I wrote to John Nathan-Turner suggesting myself as the fifth Doctor and I also wrote a little story about the Doctor being transformed into something like me and I also sent him reviews of my work. He replied personally and said he thought the story I had written was very funny and he wanted to keep it, but unfortunately they had already done the casting for that season with Peter Davison as the Doctor. To this day I still don't know whether JN-T made the connection between me getting the part of Sil and the letters I'd written originally. Just before we filmed MINDWARP I had lunch with JN-T and brought the subject up again of me being the next Doctor but he didn't think that it was a very practical proposition.

WHILST YOU WERE LEARNING YOUR LINES HAD YOU ANY IDEA WHAT THE SIL COSTUME WOULD LOOK LIKE ?

I assumed it would be something along the line of the Ice Warriors actually.

HOW DID YOU CREATE SIL'S ENIGMATIC LAUGH ?

I knew that the laugh was going to be the trademark of Sil in the same way that 'Exterminate' was associated with the Daleks , and I wanted to be able to create something that the kids would want to imitate. Also the laugh would give me a hook into Sil. So I thought about the laugh and tried various things and none of them satisfied me. Then I remembered that I had visited a friend of mine who had some pet snakes, one of which I had handled and examined at close hand, stroking it and watching its tongue movement. I started to move my tongue as I remembered seeing the snake doing it, flicking it up and down, and I realised that could well be the laugh. So I practised it for two weeks, then I went to the read through and I was really quite nervous because I didn't know what the reaction would be, but to my pleasure I found that everyone laughed and liked it, although I was a little disheartened when some of the actors thought it was my *real* laugh but we made up afterwards !

WERE YOU VERY EXCITED AT THE PROSPECT OF BEING IN DOCTOR WHO ?

I was very scared because I knew I was playing with hardened professionals, although I had already done Walter and a documentary for Channel 4. Even so, this was the first main character part I had played on television and working with people who had been doing this for years. That's why I made sure I knew every line before I went into rehearsal which was quite funny because I suddenly discovered that a lot of actors don't learn their lines until towards the time of recording and were in rehearsals carrying their scripts, and I thought they were going to think I was a right swot right from day one so I used to pretend I didn't know my lines !

WERE YOU VERY NERVOUS ON YOUR FIRST DAY OF FILMING AND WHAT DID YOU THINK WHEN YOU SAW YOURSELF FITTED FOR THE FIRST TIME IN THE SIL COSTUME ?

I didn't really see myself properly until I eventually watched the video. I was very impressed. It was really strange because when you see yourself dressed up like that you don't really see yourself anymore—it's something that's different, that's separate from you.

HOW LONG DID IT TAKE TO PUT ON THE COSTUME AND APPLY ALL OF THE MAKE-UP ?

The costume was a one-piece suit except for the head which was originally part of the suit which wasn't supposed to have happened. Ron had expressly said that the head was supposed to be separate, but the people who made the suit got it wrong so we had to hack the head off.

WHY DID RON INSIST ON HAVING A COMPLETELY SEPARATE HEAD-PIECE ?

To give my head complete movement and therefore more flexibility to my acting. If my head was just looking straight ahead—which is what would have happened if it had been a one-piece suit — it just wouldn't have given scope.

HOW LONG DID THE ENTIRE PROCESS OF TRANSFORMING YOU TAKE ?

Two hours.

THAT'S NOT REALLY VERY LONG, IS IT ?

Not really, no. In fact what took two hours was just putting the make-up on.

DID YOU HAVE ANY UNCOMFORTABLE EXPERIENCES WEARING THE COSTUME ?

Yes, in the sense it got extremely hot, and when I got very hot the glue came unstuck—

IT WAS GLUED ON TO YOU ?

It was glued around my face.

WHAT GLUE DID THEY USE ?

I daren't think, Superglue I expext ! It couldn't have been really because the mask wouldn't have come unstuck and the make-up wouldn't have run ! When I did VAROS, I had a friend to assist me who was Tom Watt, now of EastEnders . I met him when we both performed with an able-bodied theatre company in 1983 in an improvised show called Crutch, and he's a mate of mine now and during VAROS he would be responsible for lifting me from my wheelchair onto the life-support machine, and he'd bring me coffee between takes and keep me cool with cold water and a battery fan, and he had to be careful that the make-up dust didn't go into my eyes because my eyes would start to run and so would the make-up !

In cases where the glue came unstuck, I would turn my head to look at someone but the head-mask wouldn't turn with me so you'd get just half a face !

DID YOU NOTICE ANY DIFFERENCE IN THE COSTUME-FITTING FOR 'MIND-WARP' ?

The body is the same but there are better frills around my neck. Also, the head's smaller and more flexible because the material it's made of is much softer.

SO IT'S A NEW HEAD ?

It's a completely new head and the material is a lot more manageable. Also, they've put some extra frill around the circumference of my face to give a better finish between my face and where the head is so it looks much smoother and as though my face is part of the head, but there are still certain things which are niggly and from which I wish they would learn from their mistakes. For example, I wouldn't get so hot if there were some air-holes in the head itself and you could easily disguise them so it doesn't look stupid and that would have let out a lot of steam. For the new version we therefore ended up having to puncture in holes with a pair of scissors !

SO THE NEW VERSION IS BASICALLY THE SAME AS IN 'VAROS' BUT A BETTER MASK ?

Sil doesn't wear a mask, he wears a head with a gap for my face which is made-up. The face is real !

YOU WERE FORTUNATE TO HAVE EXCELLENT CASTS FOR BOTH YOUR STORIES. HOW DID THEY COMPARE BECAUSE THEY WERE BOTH STAR-STUDDED FEATURING NAMES LIKE MARTIN JARVIS, SHEILA REID, BRIAN BLESSED. . .?

Absolutely, excellent casts and casts which were great fun to work with as well. The rehearsals for MINDWARP seemed sometimes as though they would never get started because Brian Blessed would entertain us with his anecdotes, but the thing is that's great in a way because working with such great professionals you know that >

come the day everyone is going to give what they're supposed to give and more anyway.

'VAROS' AND 'MINDWARP' ARE BASICALLY TWO VERY DIFFERENT STORIES. DID YOU NOTICE ANY DIFFERENCE IN THE STUDIO ATMOSPHERE AND WAS IT RELATIVELY EASY SLIPPING BACK INTO THE 'FEEL' OF THINGS ?
I think it seemed fairly easy to get back into it . I watched VAROS before I started to work on MINDWARP just to refresh my meomory about Sil and to try to recreate the 'feel' of Sil. But the thing is, because Sil has been written slightly differently in MINDWARP, because in a way he wasn't so difficult—
WHAT DO YOU MEAN BY 'DIFFERENTLY' ?
I don't want to give too much away, but you'll see, I think, that there is a slight difference to Sil as compared to in Varos . I mean, I thought there were times in MINDWARP where Sil could have done something— looking for the main chance— but he didn't , and I would have thought that had it been the Sil prior to Michael Grade's intervention, Sil might have been different.

TALKING ABOUT MICHAEL GRADE'S INTERVENTION, ONE OF HIS REASONS CITED FOR POSTPONING THE SERIES WAS BECAUSE THE SHOW HAD BECOME GRATUITOUSLY VIOLENT, WITH MOST CRITICISM LEVELLED AT 'VAROS'. WOULD YOU AGREE THAT THIS STORY WAS OVERLY VIOLENT AT ALL ?
Well I don't think VAROS was gratuitous. I think that what VAROS was saying was quite valid. It was describing a future on a planet whereby the State seeks to control the people who haven't got much control of their own lives and seeks to control them by 'feeding' them violence as entertainment, and that is something that has gone on in the past and goes on in certain ways now. We had the Falklands War, as an example, which was like State-controlled violence as entertainment — all those Falklands War videos that were produced afterwards... I think that what Philip Martin did was perfectly valid and Ron Jones apparently had a letter from some nut who likened Ron to be someone who was in with the Nazis, who enjoyed torturing people, etc. What VAROS showed was violence which was gratuitous, but it was still integral to the plot, and what it was saying was "Here's gratuitous violence, here's someone being tortured for entertainment value", whereas when you talk about gratuitous violence in a film or TV programme, you're talking about someone being beaten up just for the sake of being beaten up. What's happening in Varos is that you're actually seeing that process from one step beyond. In other words, you're watching a viewer who's watching gratuitous violence, but that does not make it gratuitous violence from *your* point of view because you're understanding that *they* are talking about gratuitous violence.

IN 'MINDWARP' WE MEET OTHERS OF YOUR RACE— THE MENTORS—INCLUDING YOUR BOSS KIV PLAYED BY CHRIS RYAN. WHAT WAS HIS PERFORMANCE LIKE ?
Excellent. It wasn't at all like Mike of The Young Ones. Chris was an actor of fifteen years standing before he went into The Young Ones and his background wasn't as a stand-up comic, so when he presumably went in to play the part of Kiv (my boss), he went into it as a role that had to be played in a certain way. Besides his make-up, his performance as well won't enable people to recognise him as Mike of The Young Ones. It's very different.

IN BOTH STORIES SIL HAS BEEN COMPLETELY STUDIO-BOUND. WOULD YOU HAVE LIKED TO HAVE DONE SOME LOCATION WORK ON EITHER STORY ?
I would like to have done some outdoor work. It would have been a bit cooler !

HOW DO THE TWO STORIES COMPARE IN YOUR OPINION ?
I don't really know, to tell you the truth, until I see MINDWARP.
HOW ABOUT THE SCRIPTS, HOW DO THEY COMPARE ?
Well, MINDWARP is much more tongue in cheek because ther were very conscious of the need to cut down on the violence.
THE EIGHTEEN MONTH HIATUS WAS IMPOSED TO REVAMP THE SERIES , AND IN THAT CASE DID YOU INDEED SENSE A DIFFERENT APPROACH UPON RETURNING TO DOCTOR WHO ?
When I saw the script for MINDWARP, I saw that the emphasis had shifted to more comedy, but I don't know whether that's a direction as a viewer of DOCTOR WHO I would necessarily like. I preferred— not just as a kid—DOCTOR WHO when it was intellectually stimulating but also scary, and when I first played Sil I wanted to make him as scary as possible so when people were writing into Points Of View complaining about this disgusting monster Sil , I thought I had succeeded because that was exactly what I had wanted to do.

NEWS OF THE CANCELLATION BROKE JUST AFTER 'VAROS' HAD BEEN AIRED. WHAT WERE YOUR FEELINGS ON IT ?
I was quite disappointed really because I thought this was another opportunity whereby I could move forward being nipped in the bud. I heard about the cancellation from my upstairs neighbours who'd read it in The Daily Mail and came downstairs and told me, so I then rang up the DOCTOR WHO Office to find out whether this was true because they'd already booked me to do the Ice Warrior story.
HAD YOU SEEN THE SCRIPT FOR IT ?
No I hadn't but it had all been booked. I got paid for it !

SO IN 'MINDWARP' CAN WE LOOK FORWARD TO THE SAME CHARACTER OF SIL AS BEFORE OR HAS IT CHANGED IN ANY WAY AND DO YOU STILL LAUGH A LOT AND GET YOUR WORDS JUMBLED UP ?
I laugh a lot and I eat a lot but the words aren't so jumbled now because I think I've become more literate and I think they've managed to fix that voice-box device !

COULD YOU TELL US ABOUT THE MARSHMINNOWS YOU EAT IN THIS STORY ?
Trebor sweets have apparently manufactured a sweet which Sil eats called Marshminnow which is plugged quite a lot in the show, although of course no-one refers to it as Trebor's Marshminnows !
SUPPOSEDLY BECAUSE THE B B C CAN'T BE SEEN TO ADVERTISE PRODUCTS ?
That's right. Anyway, I eat the green slime which contains genuine Marshminnows but you can't recognise them.
AND HOW WOULD YOU RATE MARSHMINNOWS ?
Well I didn't like the Marshminnows at all, they were revolting !

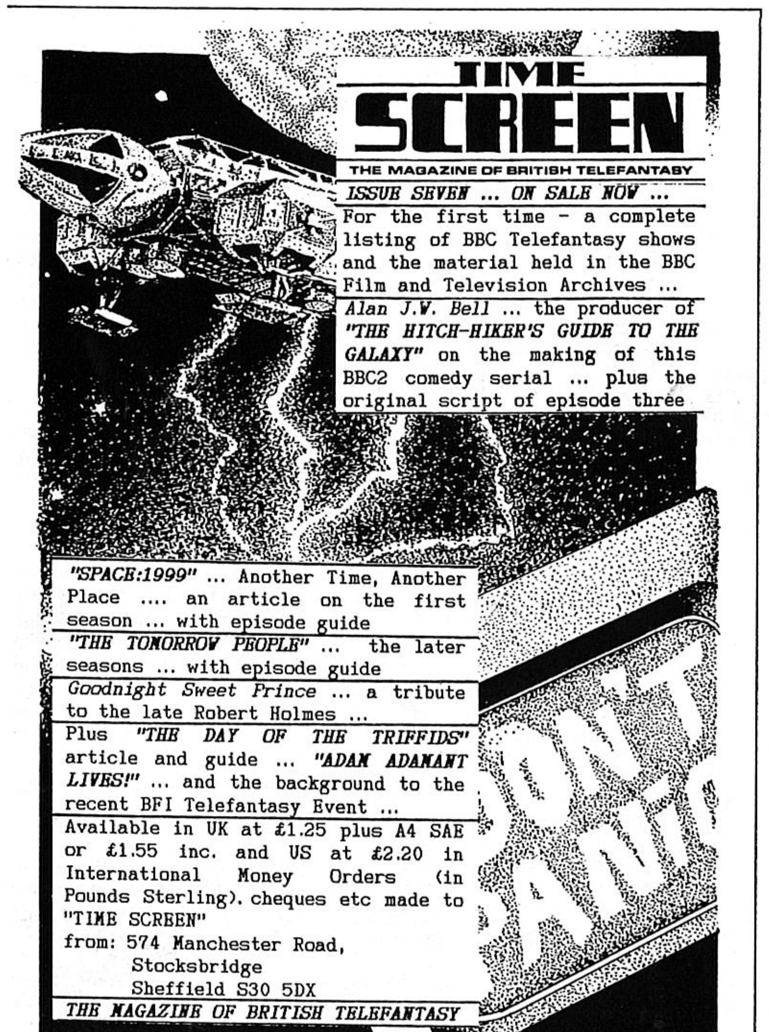
DOES SIL HAVE AS BIG A PART IN THE NEW STORY AS BEFORE AND HAS HIS CHARACTER BEEN DEVELOPED AT ALL ?
Yes, I think he has been developed a bit since VAROS. He's a bit more cowardly and he's still looking for a main chance— he's always trying to work out ways to make money, he *loves* money— and he's the ultimate capitalist I think. Anyway, you'll see...

HOW WOULD YOU RATE 'MINDWARP' THEN ? DO YOU THINK FANS OF THE SERIES HAVE A TREAT IN STORE ?
I hope so but I wouldn't like to build peoples' hopes up too much. I enjoyed working on it and I enjoyed the script, but I always think it's dangerous for someone who's been working on something to sort of blow their own trumpets about it because that could easily lead to disappointment. I think it's best for people to judge for themselves rather than for me to say I think it's great. I enjoyed being in it.

DO YOU THINK YOU WILL RETURN AGAIN AS SIL ?
I hope I will be back, at least for one more time.
AND AFTER THAT AS WELL ? WOULD YOU STILL WANT TO PLAY SIL AGAIN ?
Yes, no problem, after that as well.
BUT DO YOU SEE A DAY WHEN YOU'D DRAW THE LINE AND WANT TO MOVE ON TO AVOID STEREOTYPING ?
If I found that was the only work I ever did, then I think I'd get a bit pissed off, but if I was getting other work as well then I would actually enjoy playing Sil once a year or every two years. But to devote one's life as an actor to playing a monster, or any kind of character, I think would defeat my original hope of being an actor.

EVERY DOCTOR SO FAR HAS HAD A PARTICULAR MONSTER THAT IS ASSOCIATED PRIMARILY WITH THEIR ERA AND I'M SURE WHATEVER HAPPENS SIL WILL ALWAYS BE REMEMBERED AS COLIN BAKER'S MOST POPULAR AND ENDURING FOE, SO HOW DOES IT FEEL HAVING BECOME SUCH AN INTEGRAL PART OF THE DOCTOR WHO MYTH ?
Great, I love it ! It's a dream come true !

NABIL SHABAN , THANK YOU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'DEADLY ASSASSIN' AND CONTINUITY BY ROBERT HOLMES

(REPRINTED FROM 'SKARO' VOL II NO.1, WITH THANKS TO SIMON LYDIARD)

The cries of outrage that greeted this story when it was transmitted were mainly from DOCTOR WHO traditionalists.

During my time as the programme's script ediotr I found that DWAS members, on the whole, were so concerned with continuity that very often they failed to see matters in a broader context. They were unable to see the wood for the trees, in fact. Case in point: in PYRAMIDS OF MARS the Doctor tells the villain the controls of the Tardis are isomorphic— only he can operate them. In a later story when someone else operated the controls I received dozens of letters pointing out this "inconsistency". Nobody seemed to have considered that the Doctor had a very good reason for lying !

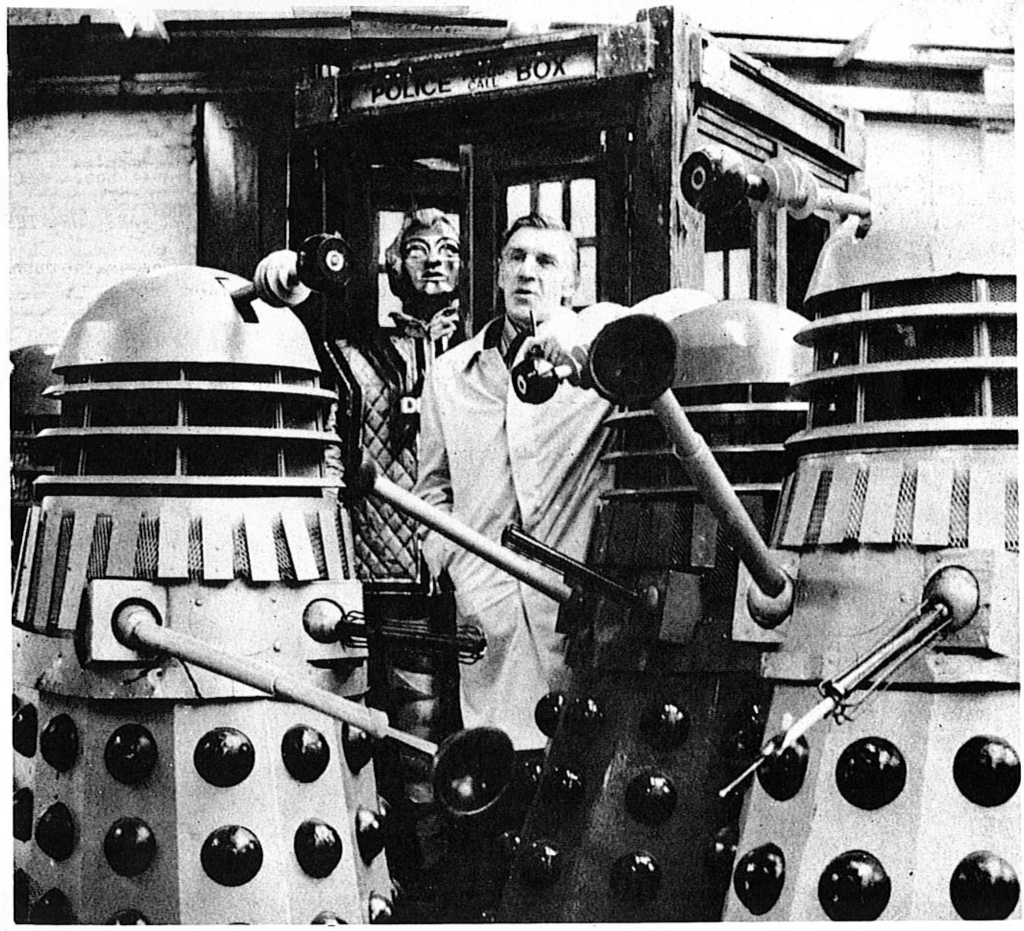
When Philip Hinchcliffe asked me to develop a story set on the planet that in THE TIME WARRIOR I named Gallifrey, I had first of all to decide what sort of people the Time Lords were. I noticed that over the years they had produced quite a few galactic lunatics— the Meddlesome Monk, the Master, Omega, Morbius... How did this square with the received notion that the Time Lords were a bunch of omnipotent do-gooders ? Could it be that this notion had been put about by the Time Lords themselves ? Heresy !

But the Doctor himself, when one thought about it, didn't seem too keen on them. remember in MORBIUS how he'd ranted about them not wanting to "soil their lily-white hands" ? Remember Linx saying that Sontaran Intelligence considered the Time Lords "lacked the moral fibre to withstand a determined assault" ?

Most damning of all, at the end of THE WAR GAMES, had they not condemned the Doctor to exile for interfering in the affairs of other planets— and yet who had sent him on half of these missions ? They had ! Obviously, either the Time Lords were all hypocrites or someone, unknown to their High Command, was running a "dirty tricks" department.

Once I took this view of the Time Lords the bones of the story began to take shape. Other factors that influenced the story were that we were between girls so it seemed a good time to test whether or not the Doctor needed an assistant at all. Could the Doctor carry the programme on his own ? (I think we proved he could but the first episode, before he became involved with other people, was very difficult to structure.) Philip also felt it was time to re-introduce the Master in a physically transitional stage. This was so that our successors, if they wished, would be free to appoint a new actor for this popular role.

Finally, it was the first DOCTOR WHO in years that I think did not feature a monster. We decided instead to go for the surrealistic sequence of Episode 3. This meant putting all our film effort into one episode. And this meant writing the other three episodes totally for studio. David Maloney took all these difficulties in his stride, as he always does, and directed the show brilliantly.



PICTURE COURTESY OF 'THE DAILY EXPRESS'

ROBERT HOLMES

GRAHAM WILLIAMS

"I was, of course, very sorry indeed to hear that Robert died after what seemed like a relatively minor illness. He would have summed it up in something like "Silly old bugger. Worked too hard..." and would then have sunk several gins on the strength of fond memories. It's that contradiction which I remember most about him— a purported cynicism and toughness bordering on the hard-boiled , but covering a centre which, he would have hated to have admitted, was as generous, as thoughtful and as caring as any number of folk whose good deeds and better thoughts are much more noised about.

"You certainly don't need me to tell you how sorely his contribution to DOCTOR WHO will be missed— I'm sure neither Tony Read nor Douglas Adams will resent my saying that when I took over the show, the only thing I actually envied Philip was having Bob as his script editor for his time on the programme. He could combine the whackiest thoughts with the sternest discipline in a way which nobody else could match. For a very long time it was his style and ideas which dictated the way in which the stories would go and grow, and most of the current "legends" surrounding the Time Lords and their errant student have their basis in the work and ideas of Bob Holmes .

"I only hope that wherever he is now, the fees get paid quicker and the phone never stops ringing. I'm sure that'll be the way of it — even over there, they'll know a good thing when they see it..."

TERRANCE DICKS

"Bob Holmes was the first writer I ever script-edited—I probably learned more from him than he ever did from me.

"We met as a result of his digging out an old idea and sending it in to DOCTOR WHO. I was allowed to develop it as a reserve and it later became THE KROTONS.

"Derrick Sherwin, then script-editor, was so impressed with it he asked Bob to write THE SPACE PIRATES.

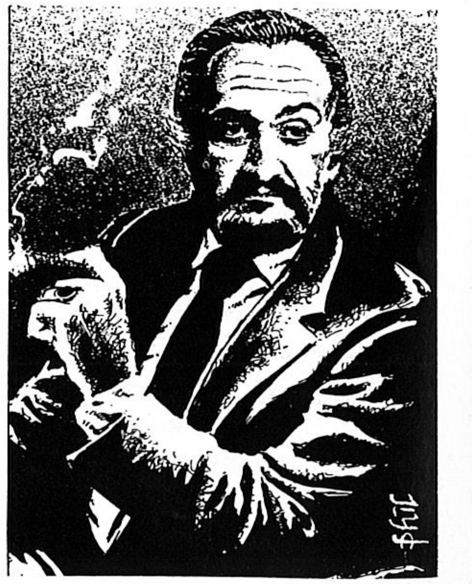
"However, it wasn't until the third of his 'WHO stories that Bob really found his form. He wrote the first ever 'WHO for Jon Pertwee , SPEARHEAD FROM SPACE, and for quite some time after that Bob and the programme never looked back.

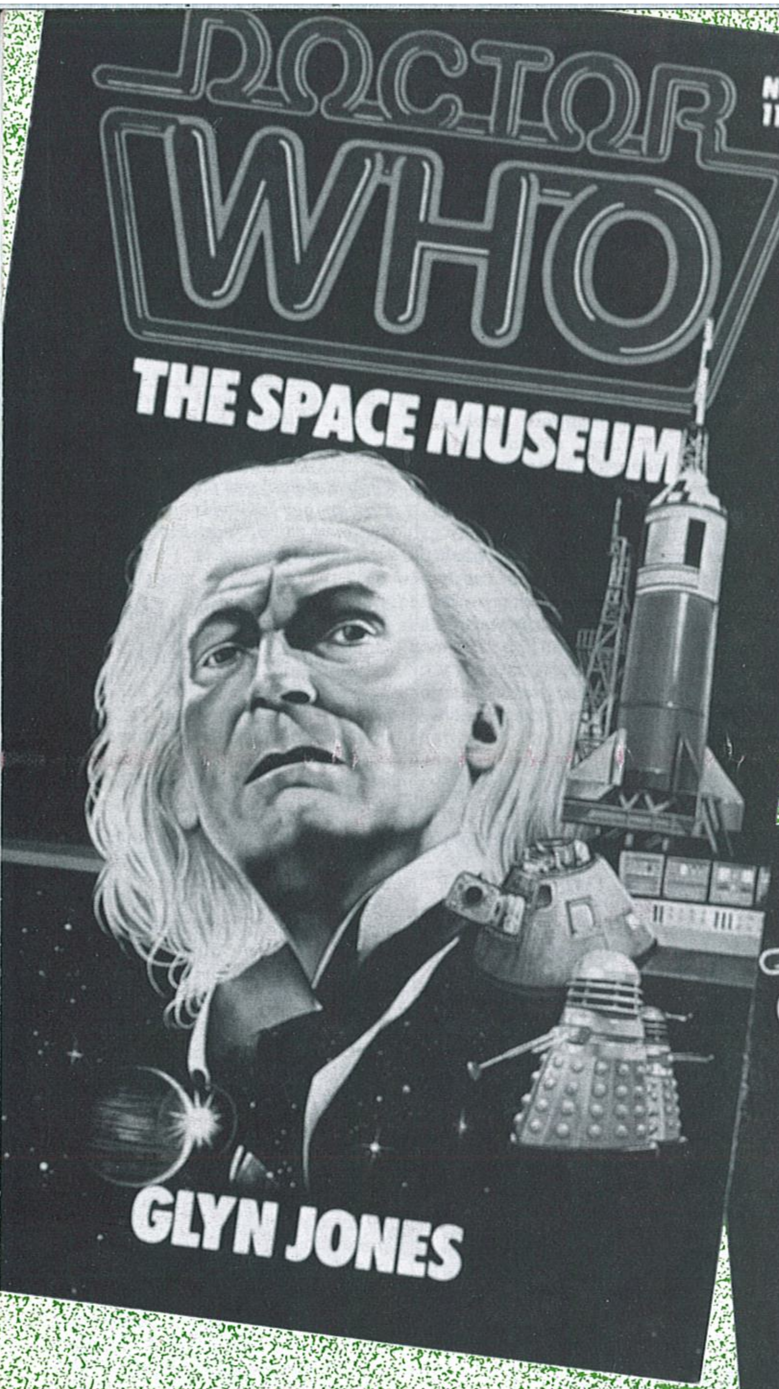
"He was a lovely writer to work with, and had a great joy in the use of, and feel for , language, plus a mordant, not to say morbid sense of humour that sometimes got out of hand .

"Once he succeeded me as script-editor, and was free of my restraining influence , the gore tended to flow unchecked and I wasn't a bit surprised.

"I think his great strength as a science fiction writer was the amount of untold 'back-story' he created— witness the hints of the past, or is it future, of Magnus Greel in THE TALONS OF WENG CHIANG— my all time favourite of Bob's stories though there's a lot to be said for THE DEADLY ASSASSIN.

"In fact there's a lot to be said for all of them— the programme, the fans, the community of writers are all the poorer for Bob's loss."



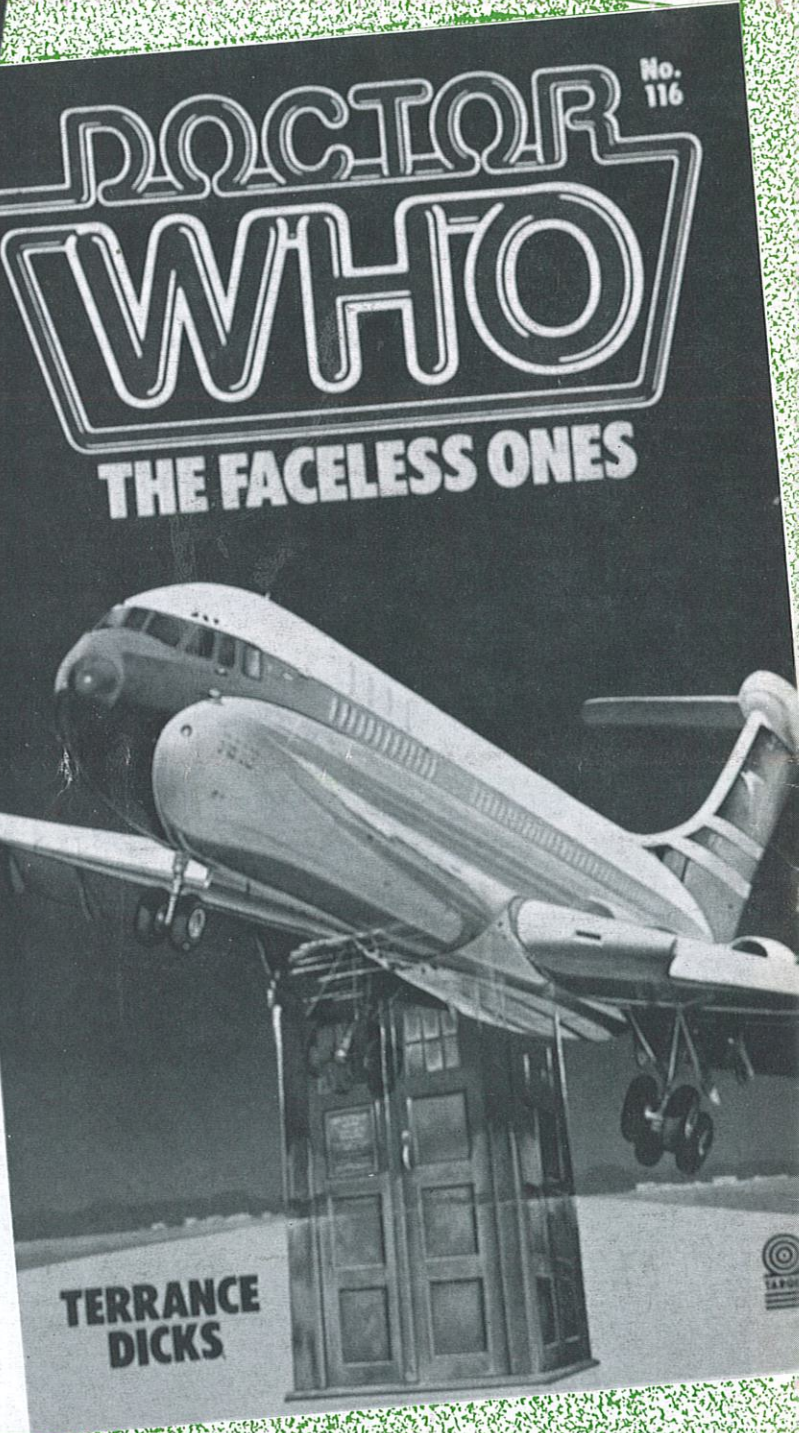


The TARDIS materialises on what, at first sight, appears to be a dry and lifeless planet, serving only as a graveyard for spaceships.

Then the TARDIS crew discovers a magnificent museum housing relics from every corner of the galaxy. These have been assembled by the Moroks, a race of cruel conquerors who have invaded the planet Xeros and enslaved its inhabitants.

Upon further exploration the Doctor, Ian, Barbara and Vicki seem to stumble upon the impossible. For suddenly facing them in an exhibit case they find—themselves.

HARDBACK: January '87 (£7 25)
PAPERBACK: June '87 (£1 75)



In the summer of 1966, thousands of young people are taking their jolidays with Chameleon Tours. And not one of them is coming back.

When the TARDIS lands at Gatwick Airport the Doctor is drawn into a web of intrigue and deception. To add to his troubles, Polly mysteriously vanishes.

Or does she ? The girl at the Chemeleon Tours desk looks like Polly, and even sounds like her, but she claims she comes from Zurich.

Who is she really ? Who is behind these abductions ? And for what sinister purpose ?

Soon the Doctor and Jamie must face a desperate group of faceless aliens — the deadly Chameleons. . .

HARDBACK: December '86 (£7 25)
PAPERBACK: May '87 (£1 75)